

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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Photo by Marcus, N. Y.

VERGILIA LOFFUS.

THE MATINEE GIRL.



Since the days we read about, when Clara Morris used to make cold chills run up and down the spinal columns of her audience, we have not had any stage heroine with exactly the same emotional, sentimental peculiarities as The Undiscovered Mrs. Hatch.

We have had purple ladies and scarlet ladies and ladies without color of any sort selected for that very quality to support stars; ladies supported by iron staircases, historical dames and forest apes; but our modern women have been mostly society girls, and did not throb to any extent.

But Mrs. Hatch, with her impulsive, impressive way of doing things, is quite a familiar type, although not readily understandable. Women of that sort often drift through life, and people think of them as odd, eccentric, imprudent, visionary, using all the adjectives in the list that can be summoned up to express the opposite sort of person to the ice-bound, outwardly correct hypocrite of the same play—Lorraine.

In real life it is even more difficult to comprehend an acquaintance with these children of impulse, who have more humanity about them than all the high-bred, pharisaical pain-singers that ever shouted of the sky.

The lines that the world lays down as "good" are easy to follow. Ordinary decency, good manners, the respect of our neighbors, in the law of the prophets for most of us, and the desire that calls on us to order in silence is not as much true modesty, efficiency, as a drifting from periodical confusion in our little lives.

We are on that way for years, sometimes, respecting, law-abiding citizens, paying our debts, saying our prayers, spending in of no man, very much as we keep our discipline in order for the sake of the comfort it brings us.

Sometimes a crisis confronts us. It calls for a little tearing up of tradition; sometimes, shock. It calls upon our power; sometimes it tells us to go down into hell and back with the breath of Lucifer. Sometimes it is a mental operation.

And in nine cases out of ten we, the respectable, the law-abiding, the always-will, will edge that crisis with an athletic ability that we have never shown in the pursuit of happiness, for the old law still holds: Be Good and You Will Be Happy.

You don't have to swing any doublets to capture a husband. There are the immediate temptations of love, or even more to follow them and if you are a woman like Mrs. Hatch and you find your husband with your woman friend in his arms, after a friendly dinner, why, back out discreetly and say: "Ah, well! It is the lot of humanity to suffer."

This course, you see, would have saved Mrs. Hatch all the trouble, possibly. Lorraine evidently was a man who could be won. But that he was worth the winning, but he was too fast on a woman's weakness, and could give his daughter a husband's wedding.

But when the crisis came to him and the woman he had chosen to replace his hysterical spouse, how provision, how terrible he stands there, before that one brilliant, indignant Mrs. Hatch, who has forced her way into his house to tell him a few things that he ought to know!

And in the crisis the emotional, illogical woman suddenly proves her business acumen to the father of his child. Not in words or in deed, but in her silent, thoroughly characteristic act.

In a drama without a crisis will never go while real life does and argue along, and it is not the person who is ready for his opportunity as much as he who is ready for his crisis that counts in the universal scheme.

It is the turning point, that brings out heroism, cowardice, villainy, goodness—the real man or woman.

In a pinch they say it's "the punch" that wins. In life's fight it's the wrench that counts—the wrench, or, as Mrs. Hatch calls it, the "smash," that leaves you dazed in the wreck, where some die and some escape, and others, most pitiful of all, struggle on, wounded and bleeding, brave and determined, but falling through weakness half way on the road.

They are what make life dramatic, mysterious, wonderful. The climax of the third act in Mrs. Hatch gives an exposition of one of these dramatic moments that make up for whole lifetimes of commonplace duty-doing. It is so superbly authentic; so beautifully human!

out in that deliciously servile way, you say what there is in her and that she has risen to her greatest test.

The vituperative fire of the moment before has gone out—quenched in the tears that you can fancy she choked back with the sight of the girl's face.

Mrs. Burton Harrison has made Mrs. Hatch inconsistent to the very end, for she mixes her passions with the recklessness of an impressionistic artist with his colors when she lets the culminative joy of maternal love be ripped by the kiss of a lover.

That reconciliation kept complete until the close would be quite as magnificent as the other sacrifice, when she leaves her daughter's joy untroubled.

If Mrs. Hatch had slaved then she had paid deeply when death found her after her stormy, tear-rung life, and nothing should disturb that blessed ending with the girl again on her mother's breast.

It woke all the motherhood and fatherhood, the childhood and daughterhood in us at that moment, and it seemed profaned by intrusion of the other love. There is something so absolutely sacred, pure and beautiful—yes, infinite—about a mother's love that the woman, feeling at least the girl close to her heart, knowing and known, after the years of turmoil and loneliness, the child hunger and the cruel privation of the last, would never let the daughter's hands loosen from her neck to take her lover in her arms.

One can fancy that moment in a heart—the moment of joy so deep that it kills the poor, long-suffering plaything of her impulses and emotions.

In that instant she would feel again the baby's head against her breast and the little hands like the touch of angels. It is too great a moment for any love but that of the mother and the child. It is the Madonna picture—grandly sufficient.

I think, after seeing Mrs. Hatch, that one finds within a broader, kinder feeling toward all humanity—especially the sinners, and not only the big sinners, who are easy to forgive, somehow, but the small ones—that like our small sins are so despicable.

The Matinee Girl once wrote to a designer that had attempted the hopeless task of restoring her that you had a thousand and one small and contemptible faults that she would be glad to exchange for one really fine sin.

That is the way, I think, most of us feel, not only about ourselves but about our friends and our enemies. We can't accept the littleness, and, alas! too frequently the Mrs. Hatches in real life are so incomprehensible that we grow cold to them. They jar us constantly with some new and impossible development.

Eliza Jane, after a divorce and a few heart-rending experiences, will settle herself on the bosom of some adoring husband—number two.

"At last!" you sigh. "Eliza Jane is anchored! No more will she come in and weep into the tea and sniffs over the muffins!"

That's before you get to know Eliza Jane. One day she goes up and falls on your chest and sob and says: "He don't understand me! He's not my sort! I'm a miserable wretch! After all, it was dear old Billy that really loved me!"

Some day you and Eliza Jane over a bird and a bottle in some quiet restaurant. They color gallily, and you go by as though you didn't know them.

Well, it gets trying to keep up an acquaintance like that, and finally we find ourselves looking into eyes welled up with bitter tears and imagining it's a surface storm, all in the eyes and the lips, without any earthquake whatever underneath.

But these aggressively emotional, amazingly irrational people—women, for there never was a man like that—have all the elements mixed up in them so that one can say with all truth, this is a woman!

There was one I knew once. Her mind seemed to be giving way under the strain of suffering caused her by a brute of a husband whom she frantically loved, and who freely admitted his love for another and prettier woman.

The wife talked of nothing else, wrote of nothing else, thought of nothing else, apparently lived nothing else. She had become one of the most successful hares in the bush.

She was on fire with jealousy of the woman and a hidden, growing out of love for the man. "If he would only give her up!" she would moan; "or if he would only come back home again, I would never say a word, no matter what he did. I can't live without him!"

One day she came in looking excited in quite an emotional way. "Well, I've met her," she said. "I wrote her a note and invited her to have luncheon with me. I told her who I was; said I wanted to have a friendly chat with her. I ordered the very finest things to eat, with violets at the plates, and champagne—the sort that he always got. I wanted her to feel at home!"

I guessed. I wanted to find out what she was. I told her I didn't blame him. She really is charming, you know. Beautifully dressed—faded green and a hat that cost forty if it cost a cent. Oh, she's thorough! And what do you think? She had one of my diamond rings on! The one I discharged the maid for stealing. I told her it was mine, and what do you think she said?"

"I haven't an idea."

"She said he had given it to her, and while she hated to seem unpleasant she would retain it as his gift unless he recovered its return. She said she had known nothing of me except that he told her he was unhappily married."

"Rather cool and out of humor, wasn't she?"

"Oh, not at all! She is a passionate, deeply emotional creature—all on fire! Jim has no use for a money girl. Why, while we were at luncheon they brought in a camera to take a view of the restaurant. They happened to focus it on our table, and suddenly she saw it. She walked over, there she was on the floor with a crash, and said: 'How dare you! I won't have any of these damned detective tricks played on me!'"

"Serve you quite right for taking luncheon with her," I said. "You only make yourself unhappy doing all these fool things."

"Oh, no!" she chirped. "I'd never have been happy if I hadn't seen what she was like. She's very pretty. She's got lots of go!"

"Not so much, evidently."

"Oh, nonsense!" she said. "Certainly. 'Jim isn't the sort of chap to fall in love with a woman because her maidans are good. She dreams magnificently!'"

A few weeks after this the poor girl was in a hospital, raving in brain fever, heart and body and mind broken to such a point that it seemed as though death would be merciful.

But she rallied and came back to earth like a wreath of herself. The fascinating camera another had thrown over the bridge and married another man. The broke went West, and now he writes the wife despairing letters. She still pursues me and reads them to me. She says it's all over now.

"In that case," I said the other day, "just cut the letters out. They neither interest nor amuse me! I don't see why you receive them."

"Oh, I wouldn't speak to him nor recognize him if I met him!" she says.

Just the same, I'm willing to bet a hat that one of these days she'll "sit a row on his pillow," as she says she did when they were first married, just to give him a chance to give her heart another look and kill her.

This is the emotional woman. What is she? Who can say? Does she know herself? She is like a bit of driftwood in a stream sailing in the sunshine, caught in the eddy of a storm, beaten against the rocks, frozen in the ice, battered, bruised, but never sinking, pressing, beating on toward the sea.

THE THEATRICAL TRUST.

THE THEATRICAL TRUST.

The Inevitable Effect.

London Morning Advertiser, Nov. 12.

We read in THE NEW YORK DRAMATIC MIRROR that fifteen theatres have withdrawn their advertisements from a journal called the Commercial Advertiser as a protest against the outpouring of its dramatic critic, and it is asserted, the critic's discharge is demanded as the price of the restoration of the advertisements. So far as we could gather, no allegations of a dishonest character are made against the critic, and his removal is desired because he has given offense to a body of influential theatrical managers.

Some time ago, it may be remembered, we touched on the growing power of two or three theatrical managers in London, and pointed to the evils which might come if these gentlemen formed a "combine" after the manner of the great Theatrical Syndicate in America. Our extraordinary contemporary, the *Stage*, based a leading article on the remarks which appeared in these columns, and while not altogether disagreeing with us, inclined to the opinion that the evil would not become rampant in London, and that the New York Syndicate was not half so black as it is painted. Now the majority of the theatres which withdrew their advertisements from the Commercial Advertiser are said to be controlled by the members of the Syndicate, while the others are more or less under the wing of the Trust. If this is not direct intimidation it is difficult to say what it is.

A critic who must write with one eye on the play and the other on the advertisement column is untrue to himself and a misleading guide to the public, who trust to him to speak frankly concerning the plays submitted to his judgment. Honest opinion can be expressed without giving needless pain, and it is better to err on the side of leniency than harshness. No critic wishes to see a play a failure, but if certain phases of so-called art critics in him a measure of disgust, then he should be at liberty to give forth his opinion, and his journal should be independent enough to back him up in what he says—as, happily, the present writer has been backed up over since he has had the honor and satisfaction of being associated with the *Morning Advertiser* in his capacity of musical and dramatic critic.

No Mistaking the Tendency.

Kansas City Star, Nov. 7.

From the public standpoint the real evils of the Trust are not so strikingly apparent save to those who contemplate the tendencies of dramatic art. As a question of mere entertainment, it matters little to the people under whose management performances are furnished. The purpose of theatrical diversion may be served quite as satisfactorily by a trust as through the presence of independent management. Plays and music are not less heard and seen, and may be dispensed with if they are not satisfactory in quality or price.

But the tendency of the American stage under the operation of the Trust is almost wholly commercial. Large commissions are exacted of the players on the one hand and of the theatre managers on the other. The great revenues do not go generously into the art productions, but to enrich a few persons. As soon as a leading man or leading woman has made a name for herself, she is starved, not because of artistic merit, but because of personal value as a drawing card. Many talented young players have thus been sectioned off for a season or two and then thrust into responsibility for which they are untrained, through the aid of staging and support of sufficient merit to engage and hold attention, and yet making undisturbed figures in incongruous ensembles.

As a result the general average of taste and intelligence has been lowered on the American stage and in the American audience. The days of artistic initiative and painstaking endeavor on the part of the actor have passed, save in the few instances in which the players have kept themselves free from the dictations of the Trust. Dramatists have the same discouragements that confront the players. Yet the one inexcusable thing about the syndicate managers is that they fail to build on this one indisputable truth—that the finest plays and the best acting have always been most profitable in the long run. Witness the success of the really great work of the producers and part of the great dramas and comedies they have given. Therefore it would seem that even from a financial standpoint more intelligent direction would be given to the development of dramatic art; that is, presenting that there is proper agency in managerial circles.

Independent Bookings the Best.

Salt Lake Tribune, Nov. 24.

A great deal has been said of the advantages accruing from the Theatrical Syndicate or Trust in the way of booking the interior theatres. It has been claimed that while in older days there would be a long gap of open time followed by a crash of attractions, which came so rapidly as to kill one another off, now, through the beneficent influence of the Trust, these attractions would be set at a proper distance apart and no big vendue of time left. The Salt Lake Tribune is one of the honest bookers and contributors by the syndicate and yet we have the assurance this Fall of two weeks time, the most valuable in the whole theatrical season, left vacant, yet provided and succeeded by a rapid succession of companies coming upon one another's heels so closely as to make it exceedingly dangerous to business. This certainly does not indicate good judgment and would suggest that the bookers chiefly claimed for the "combination" have failed to materialize. The Trust also has been receiving in connection with the Theatrical Trust, taking the popular price attractions, but under conditions the state price that this year's bookings so far have been poorer than when Mr. Hulsey booked his own season. The theatrical public really cares very little about "Trust" or "Syndicate," providing it gets what it wants to amusements. If the "Trust" will bring better attractions and distribute them with greater evenness throughout the season it will be voted a blessing. If, however, the experience of the town at the present time is to be repeated then it would seem that the independent booking system is by far the best. The Syndicate certainly ought to be able to accomplish something for its theatre by harmonious bookings, yet the spectacle is presented of certain regions being congested with attractions while Salt Lake is suffering from the famine.

Suffered a Set-Back.

Minneapolis Journal.

The Theatrical Trust has suffered a setback in its attempt to bring into line all of the New York newspapers. Most of them are already in line, if not controlled, by the Trust, which has succeeded in securing the discharge of such critics as are obnoxious to it. The Theatrical Syndicate, however, made a mistake when it tried to whip the Commercial Advertiser into line. It demanded the discharge of a critic named Haggood, who has been in its bad books since he wrote a magazine article expounding the methods of the Trust. The Commercial Advertiser declined to discharge Mr. Haggood. Thereupon the Trust withdrew all its advertising and printed in its organ an article embodying the following remarkable paragraph:

It has been demonstrated in Boston, Providence, Washington and Detroit that it is an unwise policy to subsidize a newspaper which constantly antagonizes the best theatre. And now that a start has been made with the Commercial Advertiser it is better to leave the other daily papers to follow Commercial.

Truly the theatrical advertiser in the Commercial Advertiser is an object lesson.

This means, of course, that the good behavior demanded of the newspapers is absolute submission to the will of the Trust. The organ took the Trust's victory for granted too precipitately. When the Trust found that it could not browbeat the Commercial Advertiser it readily withdrew

its demand for Mr. Haggood's discharge, acquiesced, and put back its advertisement. It does not appear, however, that the paper is "behaving itself" any less independently than hitherto.

The Trust in a Nutshell.

St. Louis Owner, Nov. 14.

Have you ever noticed that, save and except the Standard Theatre, there is not a house in St. Louis wholly owned by St. Louis men? In case of the Olympic and Century, Mr. Spaulding is doubtless ashamed to reside here, where he would be constantly humiliated by having the Theatrical Trust dictate to him in the commonest details of running the two houses; he accordingly hires in Mr. Short a sort of comedian or jester of the two houses, to receive and execute the Trust orders, so that the buildings are swept, cleaned, etc.

So arrogant is the sway of the Trust that it really runs these houses (in which, as far as we know, it has not a dollar of ownership) with the heavy assurance and arrogance that leaves nothing to expect in that line. The Trust permits the owner to pay all taxes, stand all expenses and assume all risks while it dictates the policy of the houses otherwise. It is in a position to tyrannize because it has the plays and the theatrical talent of the country centered, and it takes the easy end of the deal and permits Mr. Spaulding and Mr. Short to do the work.

It sends whatever play it pleases at the price it pleases, and the theatre owner or the public have nothing to say about it. Such a condition could not be more shameful and humiliating. It virtually takes the control of private property away from its owners and treats the public as little children, giving it not what it asks, but what it thinks is profitable and convenient to itself.

A Futile Attempt in Baltimore.

Baltimore News, Nov. 19.

In Baltimore a year or two ago a very bold attempt was made to take possession of the columns of criticism in the interest of the box-office. The Syndicate appeared on the scene with large advertising "favors" in one hand and a club in the other. The News met this aggression by a very emphatic refusal to surrender its independence, and continued to publish what it pleased about the plays that came to Baltimore. After a few months this effort to control editorial criticism collapsed. We are of the opinion that the same result will follow wherever a newspaper does its duty. The Syndicate has evidently learned the futility of such measures in Baltimore, and in shaping its policy in other cities it should recognize the fact that only such newspapers will yield to "box-office" influences as are incapable of doing either good or harm by their comments on the theatre.

Commercialism the Dominant Feature.

Philadelphia Item.

Commercialism is the dominating feature of the Theatrical Trust. Its motto is a string of dollar, discount and commission marks. Everything must represent a value. The drama, dramatic art and the uplifting of the theatrical profession are not part of its curriculum. Is not such a state of affairs disgraceful? Is it right for any self-respecting dramatic editor, representing impartially the best interests of the public, the theatre and the theatrical profession, to allow such a condition to continue?

BARRYMORE NOT DYING.

A report was published last week that Maurice Barrymore was dying at the sanitarium at Amityville, L. I., where he has been a patient since last Spring. The Amityville Sanitarium denied the story, and said that on the contrary Mr. Barrymore's health was improving. Ethel Barrymore made a similar statement regarding her father's condition.

REFLECTIONS.

Edna May Spencer was presented with an exceedingly handsome set of furs, last week, by Mrs. Spencer, as a reward for her success in Magda at the Park Theatre, Brooklyn, recently.

Ward's Opera House, Brooklyn, N. Y., Hickey and Vary, managers, after having been closed for six years, was reopened Nov. 24, with Guy Brothers' Minstrels.

John Arthur Fraser's application for an injunction to restrain Charles Frohman, Julius Kahner, Adlon Kauter and others from preventing The Little Minister, was denied by Justice Lacombe in the United States Circuit Court Nov. 24.

A contract was signed last Tuesday between Florence Stoddard, Jr., and Clyde Fitch, by the terms of which Mr. Fitch is to supply the libretto of a musical comedy which Anna Held will produce first in this country and later, translated into French, in Paris. Ludwig Gluska will compose the score. The title provisionally adopted for the comedy is The Infant Prodigy.

Mrs. Patrick Campbell has accepted Constantine Stanley's new play, *Oliver Marley*, and will produce it during her coming American tour under the management of Lisher and Company. *Oliver Marley* is a romantic play of the period immediately prior to the French Revolution. Mrs. Stanley is the author of the one-act play, *Mrs. Jordan*, actress, which was produced by Mrs. Campbell in 1898, and is included in Mrs. Campbell's repertoire for her American tour.

Maudie Taylor, late of Ward and Vohler company, who is visiting her mother in San Francisco, has fallen heir to a fortune through the death of an uncle in England.

Paul Potter and Leslie Stuart are to collaborate on a musical comedy that will be produced here and in London next season.

N. C. Goodwin and Marjorie Elliott, who return from England shortly, will begin a tour in Brooklyn Jan. 24, presenting *Wass We Were Twenty-one*.

By command of King Edward, Seymour Hilde and Minnie Terrie and the London Vandewater Theatre company played *Sweet and Twenty* before His Majesty at Sandringham Palace, London, Nov. 24.

Gilbert Barrows, treasurer of the Park Theatre, Dayton, O., came to New York last week to take charge of the affairs of his sister, Ida Barrows, who died here on Nov. 18. Mr. Barrows took the remains back to Dayton, where they were interred in the family plot in Woodlawn Cemetery.

J. Charles Banks was acquitted recently of the charge of murdering one Jacobus last summer, while they were both members of Hamilton's Circus. The shooting was proven to have been done in self-defense. Mr. Banks has resumed his position as press agent of the Woking.

Nell Twomey, who resigned last week from From Scotland Yard, has been visiting friends at Albany.

Harry Glaser was jailed at Detroit last week by Mrs. Glaser and their son, who will remain with him until after the holidays.

Daniel Frohman's Stock company, that returns to Daly's Theatre Jan. 7, will use as its opening play a dramatization of Victor Hugo's *Notre Dame* by Paul M. Potter.

William Morris, who has been ill at Louisville, rejoined Otis Skinner's company at Indianapolis last week.

John Gavin's residence at Hingham, L. I., was destroyed by fire Nov. 27, entailing a loss of \$7,000, almost covered by insurance.

The Kid, a musical comedy, is to be revived by Henry Murray.

Edwin Brandt will open Dec. 8 in Kansas City as Frank Layton in *In Old Kentucky*.

Attractions booked at Indianapolis, Portland, Ore. Write or wire George L. Baker, manager.

The Princess Chair was greeted by a large audience at No. 35, where it spent a week's engagement at St. Princess. The songs were well chosen as scenes of its excellent songs. Margarettye and Doreen Hunter shared the leading roles, while the soloist in Joseph Milne's old role, was by no means less Kyrle Sallow 2-7.

The Festival was seen at the Grand 25-29. The cast was better than the play, but few of them were successful owing to the weakness of the drama Harry Glaser 2-7.

At the Lyceum they drew well at the Toronto 25-29 and at the Lyceum. The scenic effects were unusually realistic. The Fatal Wedding 2-7.

Lisa Drechsler Adamson, a brilliant local vocalist, sang "The Swallowtail" and "The Little Girl." Littlejohn, "collie," gave a very enjoyable recital Association Hall 26.

Madame Nordens' concert at Mayor Hall 21 was a most successful musical affair of the city. The hall was well filled and programme excellent.

J. V. McEAREN

◆ ◆ ◆ ◆ ◆

David Conger, leading man, W. S. Harris Stock, Halifax, N. S. & Co.



ANNIE WARD TIFFANY

WITH MRS. FISKE,

As Agnes in The Unwelcome Mrs. Hatch.

"Annie Ward Tiffany was capital."—ALAN DALE, Journal. "A genial, effective Irish servant is heartily, humorously and thoroughly well acted by Annie Ward Tiffany."—WILLIAM WINTER, New York Tribune. "Irish Agnes—an excellent part—admirably rendered by Annie Ward Tiffany."—ELLA WHEELER WILCOX, Evening Journal.

NASHVILLE THEATRE,

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First-Class Attractions

Apply MRS. T. J. BOYLE.

THE ORIGINAL

FRANK JAMES

In H. Walter Vandyke's great American play,

ACROSS THE DESERT.

Broke three house records last week.

Some Open Time in the East.

Address S. S. Walters, Booking Agent, care Jordan Show Print, Chicago, Ill.

Notice—New Management at Washington C. H., Ohio

All parties booked at Opera House, Washington C. H., Ohio, communicate with me at once. I have leased this house for a term of years and intend to entirely change the interior of same, making it up-to-date in every particular. I intend to devote to this house the same hustling ability and energy that has made my other enterprises so successful. I have plenty of good open time and will be pleased to hear from managers playing this territory. Xmas and New Year's Day open. Can use one good repertoire company after the holidays. Address GEO. L. CHENNEL, Main Office, 24 East Spring Street, Columbus, O.

WANTED.

At Stock People of Experience.

Must have good wardrobe for first-class Theatre in city of over 100,000.

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Commencing January 5.

Address FIRST-CLASS, care MIRROR.

A Rare Opportunity

A Practical Manager, having some capital, can secure control of a SUCCESSFUL PLAY NOW RUNNING, fully equipped with AMPLE SCENERY and an ELABORATE LINE OF PRINTING, including 20 sheet music, eight sheets, three sheets and a lot of smaller work. Company is clear of debt and playing to good business everywhere. Attraction

NEEDS A MANAGER! who must be a gentleman, a man of experience, and one able to book company in the best houses in the country. Play is by one of the most successful American Authors. Address of care

WANTED IMMEDIATELY For J. C. LEWIS' SI PLUNKARD CO.

First class character woman, medium size, not over thirty; also good strong first class for band and orchestra. Join on who. Address with particulars J. C. LEWIS, Findlay, O.

Thanksgiving Day Mat., \$625.50
Thanksgiving Day Eve., 930.50
\$2,556.00

"THE TELEPHONE GIRL."

CHRISTMAS OPEN At Allentown.

First-class attraction wanted on a certainty. Write to

JOHN D. MISHLER, Reading, Pa.

BETHLEHEM ALSO OPEN CHRISTMAS.

PIANIST WANTED TO TRAVEL.

Must be strictly first-class pianist and accompanist, sober and reliable; one who can lead orchestra and orchestrate preferred. Apply between 12 and 4.30 at 1416 Broadway.

FANNY RICE.

Managers, Take Notice.

When playing Matinees or Fiddlers, as the towns are virtually one, look the new theatre, Pacific Academy of Music. Capacity 1000. Playing the large and first-class attractions. Size of stage: width, 20 ft.; depth, 20 ft.; height to rigging loft, 25 ft.; promenade opening, 20 x 20 ft. Equipped with complete scenery, etc. Make no mistake, address all communications to

C. G. ROBINSON, Mgr., FISHERMAN-HUDSON, Or.

GEORGE PRATT, Jr., 21 West 25th St., New York City. Good open time in Dec., Jan. and Feb. New Year's open for good attraction.

CHRISTMAS and WEEK OPEN

At Kater's Grand Opera House, Mahanoy City, Pa., for good Repertoire Co., or one night stand. Guarantee or certainty.

Write or wire quick.

J. J. QUIRK, Manager.

100 CARDS and envelopes only 50c. Clubs of 5 for \$2.50. Club agents wanted. Samples and circulars for stamp. COMPOSITE PRINTING CO. 25 West 25th Street, N. Y.

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HUNTING FOR HAWKINS COMPANY

Big success as Dick Singleton and Bertha Ashley. Also featured in their well known nest acrobatic dancing specialty.

Last season featured as Station Agent and Telegraph Girl with Hoyt's A Hole in the Ground Company. Management Fred E. Wright.

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ASA LEE WILLARD

Leading Man, Empire Theatre Stock Co., Toledo, O.

AT LIBERTY DEC 7.

Address ACTORS' SOCIETY.

MABEL MONTGOMERY.

LEADING WOMAN. F. F. PROCTOR BIG STOCK CO.

DRAMATIC MIRROR—"The late Augustin Daly's Nancy and Co. was the most important offering on the bill. The comedy is without a doubt one of the most satisfactory works that have been promulgated by the Proctor management in the way of a legitimate production, and the portion of the stock company that played it did it ample justice. Mabel Montgomery as Nancy was most admirable in her possession of that excellent character, increasing the audience to the real sympathetic point. Of course her beauty was, as always, a most important factor in her success, though she is too good an actress to let it be more than a help to her dramatic talent."

This week, Proctor's 25th Street Theatre. NIBBE in A NIGHT OFF.

EVA TAYLOR

LEADING WOMAN. Castle Square Theatre, Boston, Mass.

Miss Taylor plays the belle of Richmond with discrimination and good taste, and although the part is not one that gives many opportunities, she gave it in an attractive manner.—Boston Evening Transcript, Nov. 26, 1901.

HERBERT J. CORTHELL

Section B-F. F. PROCTOR'S STOCK CO.

LEADING BUSINESS.

Address care Mirror.

BERTHA CREIGHTON

Leading Woman—3d Season—Derban and Sheeler Stock Co.

AS DRUM WAYNE—Miss Creighton scored a genuine hit in the title role. She impersonated Drum Wayne with simple dignity and self control. Her acting was all the better because of that quality which is termed "naturalness." She was not only an intelligent and well considered, but really an artistic performance. In creating the role of Drum Wayne Miss Creighton has added to her laurels and given further proof of her capabilities.—Phila. Press, Oct. 15.

Gilford Ave. Theatre,

Philadelphia, Pa.

MINA GLEASON

ENGAGED.

Shea Stock Company.

ADELAIDE FITZALLAN

To Miss Adelaide Fitzallan must be accorded praise such as only one actress who had not had a previous great reputation has achieved this season. Miss Fitzallan surprised every one present by her impersonation of Loring Howard Ferris. She was beautiful, graceful, full of fire, strong, womanly, natural and artistic. She was a revelation, and there cannot be too much praise awarded one so truly an actress. Miss Fitzallan can to-day aspire to any position in the ranks of the deeply emotional and forceful.—New York Sunday News.

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DRAMATIC COMPANIES.

DRAMATIC COMPANIES.

TOURNEER, MRS. ELAIN (E. R. Richmond, mgr.): Falls City, Neb., Dec. 2, 1. Hiawatha, Kan., 4. & Sabbath 7, 7. Kansas 9, 10. Holton 12, 13. Horton 13, 14. Marysville 15, 16. Waverly 18, 19. DE WOLFE, JAMES (Wm. J. Loder, mgr.): New York city Nov. 4-indefinite.

DOHER, EDWARD (Charles Jarvis, mgr.): Woods-ville, N. H., Dec. 2, St. Johnsbury, Vt., & Newport, 3. Richmond 6.

DOWNS AND JOHN M. Miller, mgr.: Ellwood Pa., Dec. 4. Warren, O., 7. Salem, O., Canal Dover 11. Cambridge 12. Conshohocken 13. Shelby 14.

DOWN MOBILE (Lincoln J. Carter, mgr.): Bridgeport, Conn., Dec. 2. Fairfield, Ct., 3. 5-7. Bridgeport 8. Chester, 9. 10. Reading 11. Harrisburg 12. Lewis-ton 13. Altoona 14. Wheeling, W. Va., 15-18.

DOWN ON THE FARM (Charles Massey), Warner, Ind., Dec. 2, South Bend 4, Elkhart 5, Goshen 6, Wabash 7, Ellettsburg 8, Chicago 10, Franklin 11, Richmond 12, Seymour 13.

DREW JOHN (Chas. Frohman, mgr.): New York city Sept. 2-indefinite.

DUFFY'S BURLESQUE (Frank W. Mason, mgr.): Fair Haven, Vt., Dec. 4. Fort Edward, N. Y., & Schuyler 6, & Greenwich 7.

EAST LYNN (Lee Moss, mgr.): De Witt, Ia., Dec. 5. Maquoketa 4.

EBEN BOLDEN (Chas. Frohman, mgr.): New York city Oct. 10-indefinite.

EIGHT BELLS (Byrne Braun): Cleveland, O., Dec. 2-7.

ELITE STOCK (E. M. Gotthold, mgr.): Brooklyn, N. Y., Dec. 2.

EMERY KATIE (Wells of New York; Frank Bay-ner, mgr.): Newark, O., Dec. 4. Zanesville & Baltimore 6, Greenbury 7.

EMMETT, J. K. (FRITZ) AND GILSON, LOTTIE (The Outpost): Detroit, Mich., Dec. 1-7. Toledo, O., 8-11. Findlay 12. Sycamore 13. Alva 14. Chicago 15.

FABIO ROMANI (G. B. Murray, mgr.): Gananoog, Can., Dec. 3. Des Moines & Belleville & Coburg & Port Hope 7.

FADNET MORRISON'S: Brooklyn, N. Y., Dec. 2-7.

FAYETTE WOOD (Chas. Frohman, mgr.): Hart-ford, Conn., Dec. 4. Springfield, Mass., 7.

FINNINGS' BALL (Western): Ohio Mack, mgr.: Joplin, Mo., Dec. 2. Nevada & Clinton, Ill., 3. Ocala 4. Spring 5. 7. East St. Louis 8. S. Marysburg 9. Cairo 10. Poplar Bluff Ark., 11. Marysburg 12. Batesville 13. Newport 14.

FINNINGS' BALL (Eastern): Ohio Mack, mgr.: Welland, Ky., Dec. 4. Gallipolis 5. Fulton, Mo., 6. Paducah 7. New Bedford 8. Corning 10. Glas-chester 11. Washington C. H., 12. Hillsboro 14.

FISHER AND CARROLL (Put Me Off at Buf-falo; Frank Henney, mgr.): Sandusky, O., Dec. 7.

FISK, MRS.: Manhattan Theatre, New York, Sept. 24-indefinite.

FOR HEARTH AND HOME: Milwaukee, Wis., Dec. 1-7.

FOR HER SAKE (Friedrich Montague; Lester and Co., mgrs.): Sandusky, O., Dec. 4. Springfield & V. Cincinnati & Louisville, Ky., 15.

FOR HER SAKE (H. T. Carpenter, mgr.): Denver, 1-7.

FOR LOVE'S SAKE (Mahel and Ethel Strickland): Melrose, Ill., Dec. 2. Kosciusko, Ia., & Quincy, Ill., 5. Hannibal, Ia., & St. Michaels, 6. Bloomington, Mo., 7. Galveston 10. Fairbairn, Ia., 12. Champaign 13. Iowa City 14.

POLLY GRANDPA (Wm. A. Brady, mgr.): Port Worth, Tex., Dec. 2, & Dallas & Tyler & Tuscarora 7.

FRANKLIN DANIEL STOCK: New Haven, Conn., Dec. 2. Albany, N. Y., & Troy & Poughkeepsie & Poughkeepsie 7.

FROM SCOTLAND YARD (G. J. Robinson, mgr.): Montreal, Can., Dec. 2-7. Toronto 9-14. Utica, N. Y., 15.

GALLAND, BERTHA (J. J. Donnelly, mgr.-mgr.): Baltimore, Md., Dec. 2-7. Boston, Mass., 9-14.

GEORGE GRACE: New York city Nov. 12-indefinite.

GOLDEN, RICHARD (Om Jed Frosty; Wm. J. Loder, mgr.): Elmira, Mont., Dec. 2. Watkin & Warburton & Seattle Wash., 3-11. Tacoma 12. New Whatcom 13. Everett 14. Portland, Ore., 15-21.

GREENWALL STOCK (Greenwall Theatrical Circuit Co., mgr.): New York city Aug. 21-indefinite.

GRIVETT, JOHN (Humor Drama, mgr.): Chilli-netho, O., Dec. 4. Springfield & Urbana & Bellefontaine & Madison 7.

HACKETT, JAS. K. (Richard Donner, mgr.): Phila-delphia, Pa., Dec. 2-7. 14.

HAMMOND, CHAS. & (Delmar and Newman, mgrs.): Greenville, Pa., Dec. 4. Paris & Sherman & Dan-son & Co. Dec. 7. Gettysburg 10. Erie 11. Erie 12. Erie 13. Erie 14. Erie 15. Erie 16. Erie 17. Erie 18. Erie 19. Erie 20. Erie 21. Erie 22. Erie 23. Erie 24. Erie 25. Erie 26. Erie 27. Erie 28. Erie 29. Erie 30. Erie 31. Erie 32. Erie 33. Erie 34. Erie 35. Erie 36. Erie 37. Erie 38. Erie 39. Erie 40. Erie 41. Erie 42. Erie 43. Erie 44. Erie 45. Erie 46. Erie 47. Erie 48. Erie 49. Erie 50. Erie 51. Erie 52. Erie 53. Erie 54. Erie 55. Erie 56. Erie 57. Erie 58. Erie 59. Erie 60. Erie 61. Erie 62. Erie 63. Erie 64. Erie 65. Erie 66. Erie 67. Erie 68. Erie 69. Erie 70. Erie 71. Erie 72. Erie 73. Erie 74. Erie 75. Erie 76. Erie 77. Erie 78. Erie 79. Erie 80. Erie 81. Erie 82. Erie 83. Erie 84. Erie 85. Erie 86. Erie 87. Erie 88. Erie 89. Erie 90. Erie 91. Erie 92. Erie 93. Erie 94. Erie 95. Erie 96. Erie 97. Erie 98. Erie 99. Erie 100. Erie 101. Erie 102. Erie 103. Erie 104. Erie 105. Erie 106. Erie 107. Erie 108. Erie 109. Erie 110. Erie 111. Erie 112. Erie 113. Erie 114. Erie 115. Erie 116. Erie 117. Erie 118. Erie 119. Erie 120. Erie 121. Erie 122. Erie 123. Erie 124. Erie 125. Erie 126. Erie 127. Erie 128. Erie 129. Erie 130. Erie 131. Erie 132. Erie 133. Erie 134. Erie 135. Erie 136. Erie 137. Erie 138. Erie 139. Erie 140. Erie 141. Erie 142. Erie 143. Erie 144. Erie 145. Erie 146. Erie 147. Erie 148. Erie 149. Erie 150. Erie 151. Erie 152. Erie 153. Erie 154. Erie 155. Erie 156. Erie 157. Erie 158. Erie 159. Erie 160. Erie 161. Erie 162. Erie 163. Erie 164. Erie 165. Erie 166. Erie 167. Erie 168. Erie 169. Erie 170. Erie 171. Erie 172. Erie 173. Erie 174. Erie 175. Erie 176. Erie 177. Erie 178. Erie 179. Erie 180. Erie 181. Erie 182. Erie 183. Erie 184. Erie 185. Erie 186. Erie 187. Erie 188. Erie 189. Erie 190. Erie 191. Erie 192. Erie 193. Erie 194. Erie 195. Erie 196. Erie 197. Erie 198. Erie 199. Erie 200. Erie 201. Erie 202. Erie 203. Erie 204. Erie 205. Erie 206. Erie 207. Erie 208. Erie 209. Erie 210. Erie 211. Erie 212. Erie 213. Erie 214. Erie 215. Erie 216. Erie 217. Erie 218. Erie 219. Erie 220. Erie 221. Erie 222. Erie 223. Erie 224. Erie 225. Erie 226. Erie 227. Erie 228. Erie 229. Erie 230. Erie 231. Erie 232. Erie 233. Erie 234. Erie 235. Erie 236. Erie 237. Erie 238. Erie 239. Erie 240. Erie 241. Erie 242. Erie 243. Erie 244. Erie 245. Erie 246. Erie 247. Erie 248. Erie 249. Erie 250. Erie 251. Erie 252. Erie 253. Erie 254. Erie 255. Erie 256. Erie 257. Erie 258. Erie 259. Erie 260. Erie 261. Erie 262. Erie 263. Erie 264. Erie 265. Erie 266. Erie 267. Erie 268. Erie 269. Erie 270. Erie 271. Erie 272. Erie 273. Erie 274. Erie 275. Erie 276. Erie 277. Erie 278. Erie 279. Erie 280. Erie 281. Erie 282. Erie 283. Erie 284. Erie 285. Erie 286. Erie 287. Erie 288. Erie 289. Erie 290. Erie 291. Erie 292. Erie 293. Erie 294. Erie 295. Erie 296. Erie 297. Erie 298. Erie 299. Erie 300. Erie 301. Erie 302. Erie 303. Erie 304. Erie 305. Erie 306. Erie 307. Erie 308. Erie 309. Erie 310. Erie 311. Erie 312. Erie 313. Erie 314. Erie 315. Erie 316. Erie 317. Erie 318. Erie 319. Erie 320. Erie 321. Erie 322. Erie 323. Erie 324. Erie 325. Erie 326. Erie 327. Erie 328. Erie 329. Erie 330. Erie 331. Erie 332. Erie 333. Erie 334. Erie 335. Erie 336. Erie 337. Erie 338. Erie 339. Erie 340. Erie 341. Erie 342. Erie 343. Erie 344. Erie 345. Erie 346. Erie 347. Erie 348. Erie 349. Erie 350. Erie 351. Erie 352. Erie 353. Erie 354. Erie 355. Erie 356. Erie 357. Erie 358. Erie 359. Erie 360. Erie 361. Erie 362. Erie 363. Erie 364. Erie 365. Erie 366. Erie 367. Erie 368. Erie 369. Erie 370. Erie 371. Erie 372. Erie 373. Erie 374. Erie 375. Erie 376. Erie 377. Erie 378. Erie 379. Erie 380. Erie 381. Erie 382. Erie 383. Erie 384. Erie 385. Erie 386. Erie 387. Erie 388. Erie 389. Erie 390. Erie 391. Erie 392. Erie 393. Erie 394.

O'CONNOR T. Beaumont 9, Houston 22, 11, Calverton
 12, San Antonio 13, 14
 MADISON SQUARE THEATRE (Gen. W. Lowe,
 mgr.): Boston 2, Dec. 2-7
 MALONE'S WEDDING DAY (H. H. Fraga, mgr.):
 Seattle, Wash., Dec. 1-7, Everett 5, Mt. Vernon 10,
 Astor 16, Tacoma 18, Whistler 12, Scotchman 13, Olympia
 14
 MAMMA'S NEW HUSBAND (Edwin Elroy, mgr.):
 Kenosha, O., Dec. 2, N. Baltimore 4, Toledo 5-7
 MAMM LOUIS AND GLORIA LIPMAN: Washington,
 D. C., Dec. 1-7
 MAINTENANCE, BERRY (Frank McKee, mgr.): Detroit,
 Mich., Dec. 2-4, Toledo, O., & Springfield 6, Dayton
 7
 MAN'S ENEMY (Gas Hill, mgr.): Indianapolis, Ind.,
 Dec. 2-4
 MANFIELD RICHARD (A. M. Palmer, mgr.): New
 York, Dec. 2-Indefinite
 MANTILL, ROBERT B. (M. W. Hanley, mgr.): Terre
 Haute, Ind., Dec. 2, Decatur 11
 MARLOWE, JULIA (C. S. Williamson, mgr.): Bos-
 ton, Dec. 2-Indefinite
 MASON AND MASON (Broadbent and Corrie, mgrs.):
 Louisville, O., Dec. 2, Balda 4, Canton City 4,
 Pueblo 6, Colorado Springs 7
 MELVILLE, ROBERT (C. S. Williamson, mgr.):
 New York, Dec. 2-Indefinite
 MENHURRY IN CHINATOWN: Fulton, Ky., Dec. 2,
 Cincinnati 4
 MISS HURRY FROM JERSEY: Cedar Rapids, Ia.,
 Dec. 7
 MISS HURRY HELL (Maurice Campbell, mgr.): Marion,
 Ind., Dec. 2, Gordon & Laporte 4, South Chicago 5,
 Fallman 7, Hammond 8, Joliet 9, La Salle 10, Ansonia
 11, Scranton 12, Decatur 13, Chicago 14,
 Washington 15, Lincoln 17, Decatur 18, Springfield
 19, Peoria 20
 M'LINE (Spencer and Aborn, mgrs.): Minneapolis,
 Minn., Dec. 1-7
 MODERNA-JAMES (Waggoner and Kump, mgrs.):
 New York, Dec. 2, Memphis Tenn. 7
 MONTE CRISTO (Southern): Aberdeen, Minn., Dec.
 2, Mahon 4, Uniontown, Ala. 5, Des Moines 6,
 Brooklyn 8, Pennsylvania Pa. 9, Greenville 14, Mont-
 11, Birmingham 12, Salem 13, Chicago 14
 MURPHY, JOSEPH: Hamilton, Can., Dec. 2, Os-
 wego, N. Y., & Rochester 2-7, Philadelphia 3,
 1-14, Cleveland 15
 MURPHY, WILL (A. Connelley, mgr.): Athens, Kan.,
 Dec. 2-Indefinite
 MURRAY AND MACK (Shooting the Chutes,
 Mack, mgr.): Sterling, Ill., Dec. 2, Jackson 4, Ottawa
 5, Streator 6, Lincoln 7, Hannibal 8, Hannibal 9,
 10, 11, Decatur 12, Decatur 13, Marshall 14, Kansas
 City 15-21
 MURRAY AND MACKNEY John J. Murray,
 mgr.: Johnstown, Pa., Dec. 2-7, Kittanning 9-14,
 Youngstown, O., 16-21
 MY FRIEND FROM ARKANSAS (Robt. Sherman,
 mgr.): Rochester, N. Y., Dec. 2, Indianapolis 4,
 Chicago 5, West City 6, Girard 7
 NATHAN RALE (Howard Kyle): Mobile, Ala., Dec.
 2, Meridian, Miss. 4, Vicksburg 5, Jackson 6,
 Shreveport 14
 NATHAN RALE (Howard Kyle): Paducah, Ky., Dec. 2,
 Louisville 3, Louisville 4, Louisville 5, Louisville 6,
 N. Y., Nov. 9-Dec. 4, Los Angeles, Cal., 15-Jan. 11
 NEXT DOOR (John H. Arthur, mgr.): Mt. Pleasant,
 Pa., Dec. 2, Dover 4, Erie 5, Erie 6, Erie 7, Erie 8,
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MURRAY HILL THEATRE, Lexington Ave. and 34th St., Evening, 8 o'clk. Matinee, 2 o'clk. One block East of Grand Central Depot.

4th Year. HENRY V. DONNELLY STOCK CO.		EVENING PRICES, 35-35-50.
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ELITA PROCTOR OTIS
in
La Belle Russe
By David Belasco.
Week of Dec. 9—**THE LOTTERY OF LOVE.**

Manhattan Theatre Broadway and 39d St.
Evenings at 8:20. Matinee, Saturday at 2:15.
MRS FISKE
in Mrs. Burton Harrison's Drama,
THE UNWELCOME MRS. HATCH.

PASTOR'S Continues Performance.
16th Street, between 3d and 4th Aves.
Seats 25 and 30 cents.

Mr. and Mrs. Perkins D. Fisher, Duffy, Sawtelle and Duffy, Belle Stewart, Rita Heidmann, Wagner and Armin, just back from European success. Wm. Gabbit, Davies, Conway and Held, Petchings Bros., DeWitts, John Mayon and Co., Howley and Leslie, Lewis and Delmore, Walsh and Thorne.

MISCELLANEOUS.

BOSTON LADIES' ORCHESTRA (Frank W. McKee, mgr.): New Germany, Ind., Dec. 6. Washington 4.
Kobach 3. Vicksburg 2. Vicksburg 1.
Marion 11. Onondaga 12. Newark 12. Cadiz 14.
Hortester, Pa., 18. Mellenopsis 17. Mercer 18. Lincolnville 15. City 20.

BIRMINGHAM MARINE ORCHESTRA: Chicago, Ill., Nov. 27—indulgent.

BUTLER, HELEN MAY (T. T. Leslie, mgr.): Buffalo, N. Y., Sept. 23—indulgent.

CANADA JUBILEE SINGERS AND IMPERIAL ORCHESTRA (W. Carter, mgr.): Horicon, Wis., Dec. 2.

CLARK'S, M. L. CIRQUE: Kennedy, Tex., Dec. 2. Beeville 6. Horton 10.

CORCORAN, CHARLEY: Albert Lea, Minn., Dec. 2-7. Chicago 12. Henry Walsh, mgr.: Bellows Falls, Vt., Dec. 2-7.

FLINTS, THE (Hypnotists): Ottumwa, Ia., Dec. 2-7. Pekin, Ill., 10-15. Peoria 16-21.

GILBERT'S DOG AND FONY SHOW: Phoebe, Va., Dec. 2.

GILFILL, THE (Hypnotists): Watertown, S. D., Dec. 2-4. Blomton 5-7.

GRIFFITH, THE: No. Yakima, Wash., Dec. 2-7. Oyster Bay, N. Y., Dec. 16-21.

HART (Hypnotist): McComb City, Miss., Dec. 2-8. Meridian 9-14.

HEERMANN, THE GREAT: Fort Smith, Ark., Dec. 2. Little Rock 4. Pine Bluff 5. Texarkana 6. Marshall 7. Hurstport, La., 8. Paris, Tex., 9. New Orleans 10. Shreveport 11. Galveston 12. Fort Worth 14. Hillsboro 15. New Austin 16. San Antonio 20. Bremond 20. Bryan 21.

HOWE, LENNA, BAND: Paterson, N. J., Dec. 1-7. Kansas 2. N. J. 3-14.

KELLY, DOROTHY, show, mgr.: Hamilton, O., Dec. 2. New Philadelphia 4. Wheeling, W. Va., 5. Parkersburg 6. Marietta, O., 7. Satesville, W. Va., 8. McKeesport, Pa., 10. Greensburg 11. Altoona 12. Johnstown 13. Dayton 14. Waynesburg 15. Columbus 17. Washington 18. Anderson, Ind., 19. Kokomo 20. Racine 21.

KILPATRICK, T. P. FOWNS, mgr.: Cedar Rapids, Ia., Dec. 2. Des Moines 4. Sioux City 9. Omaha, Neb., 10. Council Bluffs, Ia., 11. St. Joseph 12. St. Louis 13. St. Paul 14.

KNOWLES, THE (Hypnotists): E. E. Kellar, mgr.: San Antonio, Tex., Dec. 2-4. San Marcos 9-11. Corpus 12-14. Yoakum 16-18. Cleburne 19-21.

LYLE, EDWIN: Culberson, Col., Dec. 2-3. Halstead 4.

MAIN, WALTER L. SHOWS: Barley, Ga., Dec. 2. Eastman 4. Hawkinsville 5. Dublin 6. Tarrville 7.

MAHO (Magician): New Castle, Pa., Dec. 2. Oak Mount 4. Lebanon, O., 5. Bucyrus 6. Fostoria 7. Lima 8. Philadelphia 9. Lancaster, O., 11. McKeesport, Pa., 12. Newberry 13.

MONTANA JOE: Philadelphia, Pa., Nov. 23-Dec. 1.

MORRISON'S FOMIES AND VAUDEVILLE: Hartsville, Conn., Dec. 2. T. 7.

PAULSEN, H. J. JOHNSON, mgr.: Sarona, La., Nov. 2. Dec. 2-7.

PEEKIN, MRS.: Minefield, W. Va., Dec. 2. Bristol Town, 4. Adamsville, O., 5. Springfield 10. Carlsburg, Pa., 11. Clarion 12. Altoona 13. Liberty, N. Y., 14. Elmira 15.

PERRY, FRANK L.: Kamsar, Ia., Dec. 2-7.

PHINNEY'S UNITED STATES BAND (Fred C. Phinney, mgr.): Gardiner, Mass., Dec. 4. Lynn 5. Cambridge 6. Plymouth 7. Boston 8.

ROBERTSON, H. D. SHOWS: Military prep. ann. Dec. 2. Helena, Mont., Dec. 4. Butte 5. J. Quaker 6. Salt Lake 9-11. Logan 14. Butte, Mont., 16. Anaconda 16. Newman 17. Pampa, N. D., 19. Winnetka 20. Reno 21.

SHIMMELMAN, THE (Walter C. Mack, mgr.): Oxford, N. C., Dec. 2-4. Wilma 5-7. Danville, Va., 9-14. Greenwood, S. C., 16-21.

SLAYTON WOMAN'S SYMPHONY ORCHESTRA (Joseph Becker, mgr.): Waterloo, Ia., Dec. 2. Seward 3.

SVINDALL (John S. Schreyer, mgr.): Bryan, O., Dec. 2-7.

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size to do. Miss Carter as Rose and Miss Thompson
as Lady Mary, were fully equal to the demands of
their parts, as may also be said of Mr. Lane, as the
actor Walwright.

If the Woodward Stock had been engaged upon
the production of "The Love of the King" they could
hardly have achieved better results than at the Audi-
torium 25-30. In the opinion of many of the city
was the best the Woodward co. have ever presented, and
it is certainly one of the most successful they have
made on Wall & Nassau. Woodward, had a part that
exactly suited her, and played it very well, although
seriously hampered by a severe cold. Christian Kane
gave the character of Brabant as the dignity and
corsetness of the role. Mr. Lane as the Duke of
Burgundy was well as Ned Annelly. Mr. Connor acted
a hit as Lord Petworth, and Mr. King showed an
excellent understanding of the role of Middlemore.
Miss Ida La Verne and Doris Levee were suc-
cessful as Blanche and Anna. Dr. Wright, the co. changed to
the Century 25 to allow Blanche Walsh to fill on
the week at the Auditorium. Miss Walsh's play
will be "The Hunt for Happiness" 25, 30 and
the Grand 25-30. The play is a comedy, and
will be presented by the stock co. 1-7. Miss Christie
8-14.

Agnes Haddon, leading a co. composed of Al-
ice A. Andrews, J. J. Hurley, William H. Connelley,
Miss Edna L. Cullen and Josephine Thell, were
seen at the Gillies 24-26 in "Man's Enemy," a new
drama much to the liking of the patrons of that the-
atre. The presentation was an excellent one, and
the play was well received. The play was a comedy,
and the leading part was well received, as were the other
and the scenery and mechanical effects were excel-
lent. Martin's Uncle Tom's Cabin 1-7.

No brighter or more attractive musical comedy ju-
venile has been seen in Kansas City since "The Gov-
ernor's Son," as given by the Four Cohans at the
Grand 24-30. The comedy does great credit to George
H. Cohans, the author, and is replete with good
songs and dances, each of which received much
applause. George and Josephine Cohans, with their
clever comedy work and excellent dancing, made
the list of favorites, but Will H. Sloan and Edna
Levy were also much in evidence, and received
great applause. James H. Sullivan, Fred H. Sullivan
were effective in a more quiet line of humor. M.
Sullivan and James H. Manning did well in small
parts. As the Governor, William Knott rendered
some talking songs extremely well. Josephine Thell
was a very interesting widow. The others of the
co. that was a large one, were sufficiently good
looking and musical to make an effective background
for the principals. The Grand will probably give
the largest receipts for the season of 1917.
A Female Drummer 1-7. In Old Kentucky
8-14. FRED CAMPBELL.

—•••—

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careful study of Agnes Ardock as Mistress Nell
this season in Mr. Maurice Campbell's com-
pany. •••

WESTLAKE, COL. W. D., MIDWAY; Charleston S. C., Nov. 26-Jan. 1.

WOOD, WILLIE B. (W. J. Maxwell, mgr.); Jeannette Pa., Dec. 8, Latrobe & Summit St. Pleasant (Received too late for classification.)

A LION'S HEART (Carl A. Hawcutt); Wells Falls Wash., Dec. 3, Pendleton, Ore., & Baker City, Oreg. City, Ind. 9-10, Ponterville 12, Ogden, U. I., 14, Cheyenne, Wyo. City 15, Mt. Lake 16-17.

A MOUTH MATCH (Frankie Haines, mgr.; Cooperstown N. Y., Dec. 3, Oneonta & Sidney Vt., Oxford & Montrose, Pa., 7.

A THROUGHBRED TRAMP (Homer Walters); Wells Falls Wash., Dec. 3, St. Louis 10-11.

BLUE MOONS (A. H. Woodhill, mgr.); Columbus O., Dec. 4, & Dayton 6-7, Louisville, Ky., 9-10, Crawfords, Ind., 18, Frankfort 17, Huntington 18, Fort Wayne 18, Kalamazoo, Mich., 20, Ann Arbor 21.

CREEPY COMEDIANS (Thos. G. Myers, mgr.); Lancaster, O., Dec. 2-7.

CURRAN-HILTON DRAMATIC (G. P. Curran, manager); New York City, 5-6, Philadelphia 11-11, Kansas City 12-14, Boone 16-18, Camford 19-21.

DAVIS & WADE, EXTRAVAGANZA; Pottsville Pa., Dec. 17-19.

DELAMATER STOCK; Elmira, N. Y., Dec. 19-21.

East Side

EAST LYNN (Irene Forman and J. Fraser Crosby, Jr. Frank Hurt, mgr.); Detroit Harbor, Mich., Dec. 10, Des Moines 11, Allaman 11, Leports, Ind., 12, Valparaiso 12, Chicago 13, 14, 15, 16, 17, 18, 19, 20, 21.

HUNTLEY-HARRIS; York, Pa., Dec. 2-7, Pottsville 10-14, Lancaster 16-21.

INTERNATIONAL STOCK (W. G. Mack, mgr.); Williams, N. G., Dec. 2-7, Danville, Va., 9-14, Camden, C. 15-16.

MYERS, IRVING (Will H. Myers, mgr.); Wheeling, Va., Dec. 2-7, Baltimore, O., 9-14, Washington, Pa., 15-18.

NED AND TUCK (Harry Webber); Canton, N. Y., Dec. 3, Harrogate & New Berlin & Cooperstown & Oneonta Vt. Richfield Springs & Northstar 10.

QUO VADIS (Western); Carpenter's; Glad Sanderson mgr.; Grand Rapids, & Co., C. 15, & Richmond Philadelphian 10, Deer Lodge 11, Butte City 12-13, Townsend 13, Newman 18, Livingston 19.

STOODARD J. H.; Buffalo, N. Y., Dec. 2-7.

UNCLE SAM (C. E. Collier, mgr.); Cedar Rapids, Iowa, N. Y., Dec. 3, Wayland & Maple Vt., Sumner Falls & Woodport 10, Fairport 11, Holley

IN OTHER CITIES.
(Received too late for classification.)

KANSAS CITY.

Stuart Robson and his very excellent co. in The Minaretta played Thursday evening at the Lyric theatre, 51-53 to very large and appreciative audiences. Mr. Robson seems not to have changed in the least since he last played North here many years ago. He is still the same old Nick. He is the part of Nicholas Van Alstyne first played by Mr. William H. Crane and afterward by George Woodward. Marjory Armbrist was much of her usual good self. The other two were not so good. The latter than either of his predecessors, his concept was very pleasing. Dorothy Rasmussen, as Miss Ophelia, was very nice, and was very well liked. Miss Whittall played Nick, Jr., as a whole, fairly well, as in the South scene, so to excellent. The Reverend Dr. Wilson was capital played by a young man, George. He really seemed to have his reputation as a beauty, but had no

THE FOREIGN STAGE

LONDON.

Much Fuss Over Minor Matters—A New Melodrama—Players on the Sick List.
(Special Correspondence of The Mirror.)

LONDON, Nov. 28.
Although we have had but one new theatrical production this week, and that one only in the suburbs, there has been a considerable amount of theatrical chaff—chiefly of the more or less "inspired" paragraphic form. Early in the week we had the called statements and the ditto'd denials concerning Ellen Terry. Moreover, good old Clement Scott has been holding forth in his most aggressive "early sixties manner on two matters. Firstly, in a *Free Lance* article called "America With Her Back Up," he has gone for a St. James's Gentleman who dared to say that by going to America Mrs. Patrick Campbell would spoil the refinement and delicacy of her histrionic methods. Secondly, "Clemmy" publishes, also in his *Free Lance*, a couple of interviews with those Nonconformist preaching giants, Dr. Parker, of the City Temple, and Dr. Horton, of the Lyndhurst Chapel, Hampstead. Clemmy went to ask them what they thought about a certain more or less prudent course of drama now fashionable in certain quarters. Both divines who spoke nobly of the drama told Scott not to worry himself unduly, as the Public would take care of itself in this, as in other regards.

The Ellen Terry reports sent from your side as news must have amused *Mirror* readers, who will, of course, remember that it was their humble servant, Gawain, who stated in the *Mirror* two or three months ago that Ellen Terry intended to retire a while on her return to London, and that in any case she would not play Marguerite in *Faust*, nor Olivia in the play of the same name, any more. All this gave Tina Minnion, on Ellen Terry's own authority, and exactly as she told me her own fair self at her lovely house up in Barkston Gardens, Kensington. I also added—what was then true—that Irving was trying to get Fay Davis for Miss Terry's characters in these plays. Owing to the continued success of *Minors* great play, *Iris*, however, Fay cannot be secured. So Irving was compelled to look elsewhere, as you know.

We have also had a lot of babble in the newspapers as to whether novelists can write plays. It was started by the *Players' Clubbers* last Sunday night, when an actor named Norrises Cunnell gave a rather abstruse discourse upon the subject. In spite of Novelist Netta Syrett, the *Playgoers' Club* play-prize winner, being in the chair, there was a generally expressed opinion that novelists knew nothing whatever about playwriting. This, of course, is not strictly accurate, for again, the playwriting failures of, say, Dickens and Thackeray, one can see the playwriting successes of Lytton, Fielding, Wilkie Collins, Anthony Hope, and J. M. Barrie.

We have also had a lot of irresponsible chatter concerning the rumor which I alluded to in my last week's epistle as to Charles Wyndham being about to retire from active management. The "veiled rumor" began to grow apace and to cast its veil off early in the week, and many articles have been written saying Wyndham is going to retire from management. A day or two ago, however, Wyndham unkindly upset all these statements by denying them. Charles doubtless knows best, but I must say that his denial is couched in somewhat vague, not to say ambiguous, terms.

Marie Corelli has been lecturing to prove that the Gift of Imagination has departed from our race. She really ought not to make so dogmatic a statement, seeing that there still are some who imagine Marie to be a gifted novelist.

The above mentioned new play was entitled *The Boon of Big Ben*. It has been adapted by Arthur Shirley from *Le Porteur aux Halles*, and was produced with great success on Monday at the Pavilion Theatre, Whitechapel. If you look up the old play, *The Porter's Knot*, in which the great *Boon* was so great as the old porter, Sampson Burr, you will have virtually the plot of *The Boon of Big Ben*.

I regret to have to announce the illness of Mrs. Langtry; Marguerite Fish, wife of Charles Warren; Yvonne Stephens, formerly of *Deir's* company in America; Eva Green, who plays Kitty Grey at the Apollo, and Wybert Rousay, husband of the lovely and short-lived actress, Clara Bowdley.

A new play, adapted from the German, and called *Eve*, is due at the Shakespeare, Clapham, on Monday. *Souza* starts his Empire engagement this afternoon. *Forbes Robertson* produces *Madeleine Lucette Ryley's* *Mice and Men* at Manchester next Monday.

ROME.

D'Annunzio Completes *Francesca da Rimini*—The Classic Theatre—Death of *Borghinamo*.
(Special Correspondence of The Mirror.)

Rome, Oct. 10.
Verga, the author of the *Cavalleria Rusticana* libretto, has written two new plays in one act, which are to be represented this Autumn. These are *The Fox Hunt* and *The Wolf Hunt*. They are to be played together in one night, as if they were two acts of one play, which they are not, each being a complete play in itself. Let us hope that neither will have any connection with his play, *The She Wolf*, that was too immoral for even an Italian audience. It was hissed off the stage, even though Duse herself was the she-wolf. But not all her talent could save the play from the public's indignation. D'Annunzio is not very moral, as all of us know, but he acts his immoralities on classic ground, and couches them in classic verse. Verga places his plays among the villages and peasants of the land, and makes his characters speak in the low prose dialect of the people. There is no poetry in any of his plays, excepting in *Cavalleria Rusticana*, therefore I have but little hope in his new works. But we shall see.

Italian dramatists excel in medieval plots. An instance is *Giocosa*, whose plays are nothing if their plots are not medieval. If they are the plays are then almost perfect. Another medieval drama has now been brought out by a new author, who gives us the story of Bianca Doria, beloved by Spinola, and seduced by one of her relatives, Battistino Doria, a corrupt libertine of his day. Spinola and Doria have a fight over the girl and Doria is wounded. Bianca, however, hates Spinola as much as she loves Doria, having given her heart and promised her hand to a third admirer. The play is in two acts, is easy in dialogue, even strong at times. The situations also are dramatic here and there, but it is not likely to have a long run anywhere.

Marco Frazzini's new play, *McLaplanta*, was written within a month, during the author's stay in his little villa on the Lake of Como.

But the greatest dramatic novelty of the month is Auguste Novelli's *Chiccolaia*, which is intended to show up the intrigues of prefectures of Italy, with the vulgar hypocrisy of their employed servants, who are all enemies of the country. On this account, perhaps, the play has aroused a storm of discussions, but being purely local these discussions have little interest for any one who is not Italian.

There is the first secretary, a man of low instincts, and a servant, who has great influence over the prefect and uses it to her own benefit. Then there are various ex-prefects, ushers, etc., and amidst all these characters there is only one who has any good in him. Because he is good and honest he is sent away to make room for another, who is the very reverse of himself. This is the avers moral of the whole play.

You can well understand, therefore, the storm of abuse that has fallen on Novelli's head. But on the first night, he and the actors in the play had no less than fifteen calls before the curtains—so much did the public enter into the spirit of the thing. Novelli intended his play to be a

son, and a lesson to it. He has drawn his plot from life, and those who know the workings in certain prefectures of Italy say that he is quite impartial. "The people ought to know what is going on in the public offices of the State, and as neither Conservatives nor Radicals will speak, I will."

Whatever may be the result of his work, Novelli is in earnest, and as honest as he is in earnest. He is fortunate enough, also, to have his great kinsman, Ernesto Novelli, as one of his interpreters.

D'Annunzio has finished his new tragedy, which is in verse and contains over five thousand lines. He has been in Venice, with two celebrated painters, to design the scenes for *Francesca da Rimini*. Other painters are busy designing the costumes, that are to be strictly accurate historical, and the best theatrical costume makers in Italy are to make them. Duse alone is spending \$5,000 on her costumes for this one play, which will certainly be one of the greatest theatrical events of the year. The rehearsals are to begin on Oct. 15 and will last a year. Those who have heard parts of it say that it is a masterpiece, not unworthy of Dante in some parts.

D'Annunzio in a letter to one of his friends says he wrote the last scene "amidst thunder, lightning and thunderbolts, the sea waves being mountains high." Special music has also been written for this tragedy, which is already famous, before it is seen. Its success is expected to be extraordinary. It is to be given in Rome in December. Since *Gustavo's* success as *King Oedipus*, in the classic Greek theatre of Nicenna, Italian dramatists are writing tragedies on Grecian models for it. D'Annunzio, as I told you in another letter, is writing one for it, and a new author has written another on a subject never yet attempted by any author, ancient or modern. The action takes place 608 years before Christ.

It treats of Phalaris, the tyrant of Agrigento, who made use of the most terrible tortures to punish his subjects on the smallest suspicion. Perillus made him a brazen bull, and when he presented it to Phalaris the tyrant ordered him to be seized and the first experiments to be made upon himself. In the end Phalaris was put to death in the same manner as he had tortured Perillus and others. This brazen bull was found at Carthage by Scipio. The tragedy is now in the hands of the Nicenna municipality for examination as to its fitness. The theatre is to be opened in the spring with D'Annunzio's Greek tragedy, and will then be open every year for the exhibition of the best of classic drama. Salvini, Duse, Zaccanti, and all artists enamored of the classic drama have promised their support, and several men and women of means have also promised to make good any deficit. Thus Duse's dream for a classic theatre in Italy will be fulfilled. "Wish well and you will succeed!" says an old French proverb, and the fulfillment of what seemed to be an almost impossible dream of Duse seems to give truth to the proverb. Much also is due, I think, to D'Annunzio, who can write on any subject he likes when he will, from the lowest obscurity to the highest poetry in classic literature.

In quite another category, an Italian actor is trying to form a popular theatre for the production of old and new melodramas. He is leasing shares at 10 francs (\$2) each, and he wants 1,000 shareholders before he can open his theatre. He has already secured 500 shareholders, many of whom are journalists and dramatic writers. Every one wishes him success.

Maidana has now a partner in the person of Amelia Tarnowska, a Polish soprano, who has not only a lovely voice but has one of the most brilliant executions of any opera singer. The two together are infatigable in a sketch called *After the Masked Ball*, written for them by Robert Bracco. In this the lady represents two parts at once, being dressed one side like a woman and the other side like a man.

The once celebrated *Borghinamo* is dead. For her Verdi wrote *Anna in il Trovatore*. She was born in Bologna, 1838. It was the famous tenor, Donausi, who first discovered her glorious voice and advised her to study singing. She made her first appearance at seventeen years of age, and after that sang at all the principal theatres in Italy and Europe. She was acknowledged to be one of the best singers of the last century. Her voice had three octaves in range and every note was perfect. Thus she could sing contralto, mezzo-soprano and soprano. It was she who was chosen to sing at the Emperor of Austria's wedding, and Napoleon III and Eugenie engaged her to sing every Sunday in the Tuileries chapel. No less than fourteen operas were written expressly for her by several composers. Her collection of jewels, gifts and photographs would form a museum. In her album also are the autographs of all the greatest men and artists of her day. She died in her daughter's arms. This daughter was also a singer, but nothing like her celebrated mother. She is married and has entirely retired from the profession.

AUSTRALIA.

Wilson Barrett's New Play—Edith Crane as *Nadjea*—Vandeville.
(Special Correspondence of The Mirror.)

Sydney, Sept. 24.
News of the death of President McKinley reached Australia on Sept. 14, with the result that an air of gloom pervaded the leading theatres in Sydney and Melbourne. Had the sad tidings arrived earlier in the day it is probable that several of the playhouses would have been closed. American actors were much affected by the not altogether unexpected news, and appeared glad when the stage business was over for the night.

Wilson Barrett's production of *The Christian King*, at Her Majesty's, Melbourne, has been the great theatrical event of the season. It is a powerful drama, but is said to need compression. The two principal scenes are described as being simply magnificent. They each represent a sea fight, Alfred, the "Christian King," being defeated by the Danes in the first, and being hailed as victor in the other. The leading incidents of Alfred's career are introduced, the effect being heightened by the introduction of a romantic element and a touch of the supernatural. Mr. Barrett as Alfred is well supported by Leilah McCarthy, Edyth Latimer, Ambrose Manning, Carter Edwards, and other members of his company. Tyrone Power and Edith Crane commenced their managerial career at the Melbourne Princess with every indication of success, but Australian playgoers would rather have seen them in something less suggestive of *La Tocha* than *Nadjea*. But the play is splendidly staged and powerfully acted. Edith Crane's impersonation of Nadjea and Tyrone Power's creation of the heartless assassin, Prince Sabouroff being among the finest examples of the kind yet seen on the Australian stage. Both had several recalls, and the theatre has been well attended each night, but the play belongs to a class which seldom commands lengthy runs. It has, however, shown Australians that in Edith Crane they possess an actress of strong dramatic capabilities.

At the Melbourne Royal, Bland Holt is still playing to crowded houses, his latest revival, *Bound to Win*, appealing strongly to the sporting proclivities of the Melbourneites. The success of Mr. Holt has prevented producing a number of English plays to which he possesses the Australian rights.

In Sydney the success of the Italian opera season at Her Majesty's continues undiminished, the latest production being *Otello*, with scenery and costumes imported from Italy. Up to the present Lucia di Lammermoor has been the most popular opera yet produced, a fact not likely to be lost upon Manager Williamson, who, by the way, yet has hopes of inducing Melba to appear in grand opera on the Australian stage. It is purely a question of terms, those demanded by the Australian prima donna being, it is said, simply prohibitive.

The *Blacks* are still at the Sydney Royal, where they are about to follow Lady Huntworth's *Experiment* with *Swiss and Twenty*.

Charles Holloway's season at the Sydney Criterion has terminated, and at the Sydney Lyceum a Maggie Moore, who had crowded houses dur-

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1901

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New York Dramatic Mirror, 1432 Broadway, N. Y.

ing the whole of her four weeks' tenancy, has been followed by William Anderson with romantic drama. At the close of the year George Musgrove will resume possession of the house, running it in connection with the Melbourne Princess, where he has constructed a roof-garden. It is understood that in future Mr. Musgrove's attention will become concentrated on his two Australian playhouses.

The remarkable success attending the appearance of Lee and Rea's Vandeville company at the Sydney Palace has led to the managers securing a two years' lease of that place from February next. They have also, in combination with J. H. Love, secured a similar lease of the Melbourne Bijou. It is stated that in each case they have the option of renewal for five years. Their idea is to arrange for a continuous stream of leading American novelties, not neglecting those of other countries. Recently a large body of the Australian Natives' Association visited the theatre and showed their appreciation of the performance by presenting each of the women members of the company with a beautiful bouquet of Australian native wild flowers.

Within the next two or three weeks the Josephine Stanton Comic Opera company, formerly engineered by James H. Love, will open with *Said Pasha* at the Sydney Criterion. Janet Waldorf has made a good impression on New Zealand, but is much troubled by her inability to secure a theatre in Sydney or Melbourne, all the leading houses being engaged for a considerable time to come. Should she still be unable to obtain a playhouse she will proceed to South Africa and thence to London. Several of the New Zealand critics declare her to be a great actress.

The death of the widow of William Hansen Lyster, the well-known Australian manager, is reported. Her stage name was Georgia Hodson, and she was associated in opera with Farrington, Squires, Lucy Elliott, Armes Beaumont, and others.

Maggie Moore has started on a tour through Western Australia, where she is an immense favorite, her brother James acting as business-manager. In Queensland and South Australia all the leading theatres are doing good business.

JOHN PLUNKIN.

HONOLULU.

Follard Juveniles in Opera—James Neill Booked—Concerts.

(Special Correspondence of The Mirror.)

HONOLULU, Oct. 15.
The Lilliputians, Follard Brothers' Lilliputian Opera company from Australia, closed a three weeks' engagement here Oct. 10, and have left for San Francisco. The company will go east by way of Denver, the exact route being uncertain. They took away very little Honolulu money, on account of unfortunate opening bill, *The Gelsina*, and the fact that the town was in mourning the second week of the engagement, holding memorial services for the President's death. There are some very clever children with the organization, notably Alice Bennetto, who has an excellent voice; Madge Williams, the two Trotts sisters, and little Willie Follard, the comedian of the company. The *Belle of New York* was a really clever and entertaining production. The company gained in popular favor at the close of the engagement and had a splendid send-off at the steamer, the youngsters being covered with leis.

Bernard's Circus, also from Australia, opened last night under canvas on a vacant lot and turned away a crowd. The show has a small tent and ring and offers trapeze work and trained horses and dogs, giving a fair performance, with prospects of good business for a week or two,

among the native element principally. This is the second circus this year. The first, the Flying Jordans', owing to disappointment by artists in joining at last moment and an unfortunate series of misfortunes the first night, when *Sonbury's* high diving tank leaked, the electric lights went out, the picture machine refused to work, Cavill's swimming tank broke, and the Jordans refused to risk their trapeze performance in the dark, while the seating arrangements were bad, did not score an enthusiastic success.

The town is eagerly awaiting the coming of James Neill and company on Nov. 8. Full houses are assured. There is always room for good companies here. The Elliford company did very well at the Orpheum this summer and probably will return. Florence Roberts is looking for a return date this December, but will probably decide not to come on soon after the *Bliss* engagement. She was a decided favorite with the town when the Belasco-Roberts-Morrison combination played here in the spring. A local dramatic entertainment will be given early in December under the direction of Allan Dunn for the purpose of giving a cash present to each of the leaders on the local settlement. The Stanton Opera company is reported as doing well in New Zealand. Janet Waldorf is gaining good notices in the same country.

Joan Gerardy, the 'cellist, en route from his Australian tour, played to a most enthusiastic audience for two concerts. Mrs. Tony Puck, a local amateur, accompanied splendidly and was congratulated by Gerardy. All the musical cult turned out, but was not sufficiently numerous to clear a profit above guarantee and expenses. Belle Cole and a young Australian violinist will play here Thursday night.

ALAN DUNE.

CUES.

Charles Erin Verner, the Irish star, returned to New York last week after a professional tour around the world. He will remain here for a short time, dividing his attention between business and pleasure.

Henry Woodroff opened as Henrietta Crossman's leading man at Louisville last evening, playing *Charles II* in *Mistress Nell*.

Mrs. Patrick Campbell will sail from England for this country Dec. 14, arriving here on Dec. 21. Her tour will begin at the Grand Opera House, Chicago, Dec. 30.

Jessie Mae Hall played *Simplicity Johnson* during the last week of the Boston run of *Lovers' Lane*.

Roselle Knott has been engaged to play Julia Arthur's role, Josephine, in support of William Humphrey, in his forthcoming production of *More than Queen*. The tour will commence Dec. 9, and a two weeks' engagement is to be played at the Tremont Theatre, Boston, beginning Dec. 26.

Jennie Yeamans, who has been quite ill, is now convalescent at the Hotel Vendome, where she and her mother, Mrs. Annie Yeamans, are stopping.

Madge Corcoran, who has been understudying Cecelia Loftus in *If I Were King* with E. H. Sothern, played the part of Catherine de Valencielles on Nov. 29, when Miss Loftus was ill, and was successful in her interpretation.

Annie Lloyd, who has been successful as *Toots* in *The Telephone Girl*, was taken suddenly ill in Springfield, Mass., and her part was filled by her understudy. Miss Lloyd will join the company in New Haven.

A BIT OF SCANDAL.

David De Wolf, the comedian, is traveling through the country with a Female Drummer.

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

As it happened, some time before the *Herald* began its crusade two speculators were arrested for offensively plying the trade in front of the Manhattan Theatre. Speculators had been arrested in this city before, it is true, but it was often the case that no one appeared against them, and there was an appearance against them on a few adjournments of the case would seem to weary prosecution even if it was in good faith. The management of the Manhattan Theatre, however, was sincere in its desire to abolish the nuisance, and prosecution of the speculators was persistent. Numerous adjournments of the case after hearings had no deterrent effect. Finally the speculators were found guilty of violating a city ordinance in offering tickets for sale in front of the theatre and fined. They refused to pay the fine and were imprisoned. Their counsel, realizing the importance of the case, and backed by Speculators' Association, appealed the case. A writ of *habeas corpus* was sued and arguments were made before Judge CLARK, who held on every point with the management of the Manhattan in claim that the speculators were trespassers. "The right to regulate traffic in the streets is essential," said the Judge, in answer to the contention of the speculator lawyer that the ordinance under which arrests were made is unconstitutional, continued: "There is a constant contest between the individual desiring to appropriate the streets for his own business purposes and the public, which is entitled

THE USHER.



The following interesting communication reached THE MIRROR yesterday:

St. Louis, Nov. 30, 1901.

To the Editor of The Dramatic Mirror:
I wish to let you know that all the actors and actresses in the Ben Hur company have been forbidden by A. L. Erlanger to use the Christmas Mimeson for advertising in any way, shape or form, and they are ordered not even to buy it. These instructions were given to them when they drew their salaries. The intimation is that unless they obey they will lose their positions.

A MEMBER OF THE BEN HUR COMPANY.

The foregoing letter is another evidence of the tender, watchful care of the Trust shepherd for his actor flock. The beauty of being a member of a Trust company is that you do not have to think. Your ideas, like your railroad tickets, are furnished from headquarters, and your line of conduct is marked out with such particularity that you have no excuse for going wrong.

Now that the Trust adds to its other marks of solicitude an *index expurgatorius*, probably it will not be long before it goes further and proscribes what its actors shall eat.

But seriously—if this matter can be taken seriously—does not this impudent prohibition of the Trust smack of a species of conspiracy which the law defines as criminal?

And speaking of the Trust reminds me that it has just been figuring in an unsavory fashion in Denver.

It will be recalled that the Trust, in the hope of preventing an independent star from playing last season in the Denver Theatre, by characteristic methods reduced the management of that house to submission and secured a contract to control its bookings for a number of years. The independent star invoked the law, enforced the contract with the Denver management, and played a week in the Denver Theatre, as arranged.

The programme of the Denver Theatre contains this official notice:

DENVER THEATRE,
The Denver Theatre Company,
Sole proprietors and lessees.
Bookings Under the Direction of
HAYMAN, KLAU & ERLANGER.

On Sunday, Nov. 17, there appeared at the Denver Theatre a company called The New Night Owl Burlesque. The next day the Denver newspapers described the performance in unmeasured terms of condemnation. The *Republican*, under the heading, "The Denver's Disgrace," spoke in part as follows:

An entertainment was given at the Denver Theatre yesterday afternoon and evening which was not only a disgrace to the performers taking part, but a disgrace as well to the theatre, and unless it is taken forthwith the theatre cannot hope to again gain the confidence of a clientele which has, to a noticeable extent at least, been attracted by the catch line, "A family theatre." A man who would take his family to see even a portion of *Rider's Night Owl*, would be justified if he went home, stopped up the keyhole and turned on the gas. The attraction was undoubtedly foisted on the management of the house either by the Theatrical Trust or some booking agency, and, though by stretching a point, it was legitimate business to give it a chance to improve with two performances yesterday it did not improve, and is entitled to no further consideration. Before the performance was ended last night many of the decent people in the audience had left, thoroughly disgusted with the nastiness set before them.

The *Times* was even more outspoken than the *Republican*, heading its article, "Outrageous Show at the Denver Theatre—Police Should Stop An Exhibition Which Puts the Villains of the Alcazar House to Shame." The following extracts from a half column of protest describes the nature of the entertainment:

The police should nail a sign over the Denver theatre reading: "Women, children and decent men keep out. This show is only for mental degenerates and moral idiots."

One time the Denver was a favorite resort for families, but the man who takes his wife to the place this week may as well resign all claim to decency and join the ranks of the Alcazar pervers.

In all the history of Denver no theatre of repute has dared to produce such a vile exhibition. From the rise of the curtain through the nauseating performance of the olio, and down to the last act of the burlesque, which deals with conditions in a female seminary, there is hardly a decent line. In fact, there seems to have been a purpose of pandering to the tastes of an extraordinarily shameful portion of the theatrious public.

If an attempt is made to open the Denver Theatre for to-night's performance the fire and police board should promptly raid the place and arrest everybody connected with the business.

In the course of the evening the most shock-

ing and extreme violations of all social laws are made a subject for jest, and crimes against decency are produced in what the management pleases to term a jocular fashion. There are some very poor songs by some very poor singers after the opening piece, and then the olio follows with sketches which are outrageous both from an artistic and moral point of view.

But the climax of indecency is found in the closing "skit," which is entitled Under Two Bags, or Lost in a Female Seminary. It is in this act that all pretense at decency is laid aside, and the audience begins to long for fresh air. It is not necessary to print at the bottom of the programme "Wait for the Sensational Finish." The utter nastiness of the whole is sufficient.

The house, which has been building up a reputation as a first-class family theatre, with plays that were clean and wholesome, appealing to the good in old and young, has been defiled by a bunch of disreputable people, whose place is in the resorts below Larimer Street. Such an aggregation of wantonness and suggestiveness in the dialogues of the "skits" has never been seen.

The performance last night was even too much for scores of men-about-town who happened to drop into the house.

They were seen to move out during the acts in such numbers, that, by the time the show was finished, about half the original number of the audience saw the curtain drop.

The commercial spirit dominating the operations of the Theatrical Trust seems to be strikingly illustrated in this sample of "bookings under the direction of Hayman, Klau and Erlanger."

What has been asserted repeatedly in this column with respect to the unprofitableness of the great majority of American theatrical ventures in London was testified to in no uncertain words by Nat Goodwin in an address before the Playgoers' Club, of that city, a few nights ago.

Mr. Goodwin said there was reciprocity between the dramatic worlds of America and England, and he believed there would never be a theatrical war with Great Britain, where fair play and courtesy were extended to Americans. But he stated that a difference between the American invasion of Great Britain and the British invasion of the United States was that English actors made money while American actors often lost it. He instanced many cases, from the time of Macready to date. "English actors generally return home laden with dollars," he said, "while almost all American actors in England share the fate of Forrest, who went home with only the dead emblem of leaves, suggesting his name."

Mr. Goodwin said that several Americans had lost heavily on the London season—some \$10,000 and others \$125,000. On that point he asserted he could speak with authority, although he was not anxious to claim credit for his experience; indeed, he wished he was less well informed.

As a matter of fact, if the account books of American stars and managers that have enjoyed the honor of appearing in the British metropolis were made public, it would be found that with two or three notable exceptions the English engagements were always failures in a pecuniary sense.

The *Daily Chronicle* in an editorial reference to Mr. Goodwin's statements, by the way, declares its only apprehension to be against the American Theatrical Trust. "For American actors and actresses," it said, "we have nothing but the warmest welcome."

The ticket speculators are now found only in the neighborhood of those theatres whose managers are either shameless in their desire to profit by the traffic, or who neither fear nor care for public sentiment and the exposure of the press. The *Herald* said yesterday: "Since Judge Clarke sustained the validity of the arrests made in front of the Manhattan Theatre, no manager sincerely desirous of abating this nuisance can fairly take refuge behind the excuse that it has not a legal right to eject obstructionists from in front of its own doorway."

The *North American* of Philadelphia protests against "the advertising curtain." That abomination is not known in theatres of the better class in this city, but it prevails in the so-called first-class playhouses of the City of Brotherly Love.

As the *North American* truly says: "The advertising curtain is an inescapable solace; it is a revelation of vulgarity, of managerial thrift that puts to the test what only Americans would endure in a better class theatre; it is the sort of cheap enterprise from which those who must patronize the cheaper houses have no recourse, but its presence in theatres like the Chestnut Street ones is an indication, an eyeore to cultured audiences, and an exposure of managerial methods anything but flattering."

It is said that visitors to the Chestnut Street Opera House and the Chestnut Street Theatre squirm protestingly but unavailingly, in an effort to shut out the unsightly advertisements that cover the drop curtain.

The *North American* suggests that Messrs. Nixon and Zimmerman should not stop in their pursuit of the dollar at the curtain. It suggests that they placard the costumes of the actors with advertisements of their makers, and that price tags be put upon the stage furniture and properties.

SOL SMITH RUSSELL'S ILLNESS.

A Washington dispatch says that Sol Smith Russell, who has been ill for a long time, is a victim of locomotor ataxia, and never will be able to act again.

William R. Randall, heaviest, at liberty.

CICILIA LOFTUS.

The most recent picture of Cicilia Loftus, in the character of Lucy Bouverell in Richard Levison, is reproduced on the first page of this issue. The story of her success when, with E. H. Sothorn at the Garden Theatre this season, she made her debut as leading lady of a regular dramatic company in that role, has been told too recently to bear repetition. The tributes of applause that were paid to her at every performance were as genuine as they were generous. In Mr. Sothorn's later production, *If We Were King*, Miss Loftus again won honor; and now has come the news, on a substantial proof of her success, that she has been engaged to appear with Sir Henry Irving in London.

There are few players now before the public whose careers are watched with such close and kindly interest as that bestowed upon Miss Loftus. When she first appeared in New York as a mimic, in 1896, she at once earned the cordial esteem of players and playgoers alike. That esteem has followed her through all of her later endeavors and achievements. The celebrities of the stage have been particularly generous in their appreciation of her work. Ellen Terry, Madame Modjeska, Richard Mansfield, and the late Augustin Daly long ago expressed their admiration for her and their faith in her. She is rapidly proving that the high hopes felt for her were not without foundation. Already, at the age of twenty-five, she has gained by legitimate effort a place of distinction in the theatrical world. She has ventured into nearly every field of dramatic art, and in each she has been successful.

Miss Loftus was born to the stage, her mother being Marie Loftus, the singer. She was educated in a convent near Liverpool, and after graduating she made her first professional appearance as a mimic at the Oxford Music Hall, London, on July 15, 1898. Her first year's work at various music halls and with the Gaiety Theatre company brought her into prominence and popularity in England. She came to America in 1894 and for a time was a member of Augustin Daly's company. But her mimicry seemed to her best accomplishment, and shortly she retired from the Daly company to resume her work in the music halls and vaudeville theatres. She pursued this line of work in England and America with splendid success up to last season, though upon occasions she appeared at special performances in Shakespearean comedy, and she played a short engagement in *The Mascot* with the Castle Square company at the American Theatre.

As a mimic Miss Loftus received an enormous salary from the vaudeville managers, but she succeeded it to satisfy her ambition to become a legitimate actress. Hardly indeed in the theatre is so great a monetary sacrifice made for the sake of art. Miss Loftus will continue as Mr. Sothorn's leading lady until March. She will then join Sir Henry Irving's company and will make her initial appearance with that organization in London in the role of Marguerite, in *Faust*.

THE ACTORS' FUND HOME.

The home for actors building at Castleton, Staten Island, under the auspices of the Actors' Fund of America, is nearing completion. The house is from plans by Smelling and Foster, architects, and the grounds, consisting of fourteen acres, have been landscaped by Nathan F. Barrett.

The home is a building about 135 by 50 feet. It has a porte-cochère and tower with balcony, wide halls, and stairways, a large sitting room, a dining-room that will accommodate about fifty persons, a billiard room, card room, and other amusement rooms.

On the second and third floors are more than forty bedrooms, double and single, besides many ante-chambers. They are arranged in suites so that each suite of four bedrooms has its own bath room. On the second floor is a large sanitarium, with every requisite for trained nurses. The house is calculated to accommodate fifty people, the men having the western wing and the women occupying the eastern half of the building. The kitchen, laundry, and other household offices are provided in the basement.

AMATEUR NOTES.

The Dramatic Union of St. Bridget's Lyceum, of Jersey City, presented *Lost and Won* on Nov. 26-27.

The St. Joseph, N. J., High School Glee Club gave its first concert Nov. 8 at the High School Auditorium, in that city, to a large house. Special mention is due Walter Saunders, Helen Lyon, the Dunbar Male Quartet, George King, and L. C. Wesley.

High School is the musical director. The District School was given by amateurs at the Opera House, Alexandria, Va., Nov. 4. A good house enjoyed the performance. The cast included: William H. Conley, Battle, the Dunbar Male Quartet, George King, and L. C. Wesley. The musical director is the musical director.

The dramatic club of Cornell University will present *Our Regiment* at Ithaca and nearby cities in the next future.

The Glee Franchise of Harvard University will present *Rachel's Comedy*, *Les Frelons*, at Seattle Hall, Cambridge, Dec. 6 and at the Mjoe Theatre, Boston, Dec. 8.

The initial performance of *The Wanderer*, or *A Norman Wedding*, a comic opera, by Paul J. Palmer and Harry E. Hays, will be given by amateurs at St. Vincent's Hall, Germantown, Pa., Dec. 6-7.

Local talent at Terrell, Tex., under the direction of Mrs. C. H. White, presented *A Venerable Signer* on Nov. 26 to large and enthusiastic audiences. *Leila* and *Britha* as *Madge Bayne*, *Harry* as *Charles*, *John* as *John*, and *Ed* as *Charles* as *Madge* deserve special mention.

The John Kendrick Bangs farces, *The Fatal Marriage* and *A Proposal Under Difficulties*, were presented at Silver City, N. M., for the benefit of the Good Shepherd Hospital, on Nov. 26 and 27. The cast included: a large number of actors, and Charles Daniels appeared to advantage, while in the second farce, *Warner*, Harry J. Burgess, and Miss Whitfield and Schick gave excellent performances.

A new comedy drama by Gilbert Patton, entitled *Wedding Bells*, was successfully played for the first time on any stage by the Sunday Dramatic Society at E. of P. Hall, Totterville, Staten Island, on Nov. 25. The play made a hit and the production was the work of E. C. Patton, who is now at A. Campbell, Andrew Sprague, Walter Stewart, Paul W. Barker, Nelson E. Hargrave, Edna Adams, Della Van Name, Mrs. J. E. Hays, and Mrs. W. D. Frelson.

NOTES OF NEW THEATRES.

The new theatre at Dallas, Tex., was opened Nov. 26 by Stuart Robson.

The corner stone of the new Colonial Opera House, at Akron, O., that is being erected by the Bilt, was laid with imposing ceremony on Nov. 25. Miss Mary Hays from surrounding towns, as well as those of Akron, were present, and the new theatre is expected to prove both a credit to the order and to the town when completed. C. F. Bilt, the contractor, who is erecting the building, announces that the seating capacity will be at least 1,500. The regular electric footlights will be supplemented by a row of gas footlights and two rows of gas border lights. The lights for the auditorium will be both gas and electric. Natural gas will be used for heating. A special feature of the arrangement of the theatre will be the seats. They are of a new kind and may be swung on a pivot, every two toward each other. This will make an aisle between every pair of seats, and will enable the audience to leave the house in an unusually short time. The entrance and box-office will be on Mill Street. East of the box-office will be the gallery entrance and another ticket window. Glass doors will separate the box-office from the lobby, where the balcony entrance will be. There will be two lavatories, a smoking room and a waiting room for women. It is estimated that the house will cost at least \$100,000 before its completion.

The new Madison, N. J., Opera House will open Dec. 26. W. E. Russell will be the manager.

Carl Handwerker, proprietor of the Manhattan Theatre, is thinking of building another playhouse in the Bronx district.

David Conger, leading man, W. S. Hartline, Stock, Halifax, N. S.

PERSONAL.



Photo by Marcous, N. Y.

LEIGH.—Lisle Leigh, whose portrait appears above, will appear as Lin Williams in *Up York State* during the production of the play at the Fourteenth Street Theatre this month.

GILBERT.—Mrs. G. H. Gilbert, after several weeks' illness, reappeared with Annie Russell's company in *A Royal Family* at the Lyceum Theatre Nov. 25.

WILSON.—Francis Wilson probably will take the leading role in the forthcoming production of *The Tossard* at the Knickerbocker Theatre. The *Strollers*, in which Mr. Wilson is now appearing, will continue its tour with a substitute comedian—either John H. Henshaw or W. G. Ferguson, it is said.

BRADFORD.—Edith Bradford, recently a leading member of Francis Wilson's company, has been engaged to originate, in America, the prima donna role in *Morocco Bound*, which will shortly be produced in Boston.

TANNER.—Core Tanner has been engaged by Amelia Bingham to head the company that will present *The Climbers* on tour, when Miss Bingham's own company comes into the Bijou in a new play.

O'NEIL.—Annie O'Neil (Mrs. Henry C. Miner) will return to the stage this season, assuming the leading role in the production of *Sweet and Twenty* at the Madison Square Theatre.

TESS.—Beethoven Tree has the English rights to Paul Hervieu's drama, *L'Enigma*, recently played at the Comedie Francaise, Paris.

KESTER.—Paul Kester has sold his play, *Mile. Mara*, to Mrs. Langtry, who will produce it in London next month, and present it in this country next season.

MACGREGOR.—Helen MacGregor has been engaged to succeed Cicilia Loftus as leading woman with E. H. Sothorn.

O'NEIL.—Nancy O'Neil and her company gave a benefit for the Soldiers' Comforts Fund at the Good Hope Theatre, Cape Town, South Africa, on Oct. 19. The play was *Magda*, in which Miss O'Neil scored a decided success.

IBSEN.—Henrik Ibsen is gradually growing weaker under his malady. A dispatch from Copenhagen last Thursday says that he is now unable to walk and that all hope for his recovery has been abandoned.

BATES.—Blanche Bates was discharged on Saturday from Grace Hospital, Detroit, where she was ill with typhoid fever for six weeks. Miss Bates will return to New York, but probably will not act again this season.

STUART.—Leslie Stuart will return to England to-morrow (Wednesday).

BENNETT.—Gertrude Bennett, at her dramatic recital, which takes place at the Waldorf-Astoria Thursday afternoon, will give a varied programme, including a new poem by Bliss Carman, a sketch by Anthony Hope, and some verses by Oliver Herford. Mrs. Bennett will be assisted by Dudley Buck, Jr.

PARISH.—Grant Parish has just issued the fifteenth Christmas number of his periodical, *Grant Parish's Review*, which is published in Washington. The number is handsomely illustrated and contains many articles of interest to lovers of country life and sport.

ENGAGEMENTS.

Maria Gilmer and John Hamilton, with the Little Ethel Dyllon company.

William Richards, with *A Secret Enemy*.

Harriette Jowley and L. A. Edwards, with the James W. Evans Dramatic company.

Guy T. Bennett, for *Whisperer*.

Joseph Daffey, for *The British Surgery*.

Richard Hudson, with Robert B. Marshall.

Made Harcourt, for *The Village Parson* (Western).

Harry F. Curtis, as manager of the King Dramatic company (Western).

Week Ending December 7.

Manhattan.—The Overcome Mrs. Hatch.

Marian went to San Francisco, struggling with poverty for a time, and by opening a little shop managed to earn a modest livelihood. During all the years the love for her child had been strong within her, and it became uncontrollable when the road of her daughter's approaching

Annie Ward Tiffany had a most central role as Irish nurse Agnes that she played with heartiness, rich humor and a fine brogue, while the underlying note of pathos was present as well. Robert T. Haines did capital work as Trevor, showing much sincerity, manliness and respect. J. B. Dodson was properly harsh and cold as Lorimer, and the character of the second murderer was well contrasted with the vindictive Emily Stevens had girlishness, sweetness and simplicity as Gladys. Jefferson Winter made a natural Jack Adrian, and Max Flynn was excellent as the lawyer. Frank McCormack, in the small part of the detective, deserves praise for his flexible character. The play was a fine production, and a true picture of a large New England child. Ross Stuart, Edith Talbot, Phillips Smalley and others filled minor roles adequately.

The mounting was in complete keeping with the play, both in regard to the scenery, painted by Gustav and Morrison, and to the accessories. The hotel room was especially fine. The lighting was excellent in detail. The third act set was a beautiful example of "the new art" in decoration. The last act was a faithful picture of

The plot of the comedy is very simple. Fitchman, who is a first class actor, is a young man necessary in the line of educator, is an organizer of a public school and runs his subordinates with an iron hand. Any gleam of originality in any of his teachers is ruthlessly suppressed. Such suppression is seldom necessary, however, for all of the members of his staff with two exceptions, through long association with him have become imbued with his ideas. These two exceptions are Jack Fleming and Gine Holcomb. Fleming is a young man who has been through the out-of-door education of their method of instruction. This iconoclasm on his part, in the face of the opposition of his confederates, has won him a fair partner, Gine, whose work in the kindergarten department has grown irksome to her. They discover that they love each other and they are just sealing their affection with a kiss when an interruption comes in the shape of the entrance of several of the other teachers. This interruption is not a mere accident, but is set upon as a pretext to force Fleming from the school. Now Professor Fred, royal inspector of schools, arrives and begins an exhaustive investigation of the methods in use at the school. He

At the Garden Theatre last evening Virginia Harrod made her first appearance in New York as an individual star in a dramatization, by E. H. Sothern, of Minna Thompson's novel, "Alice of Old Virginia." A typical first-night audience was in attendance and gave to the actress and the play a very good welcome. Miss Harrod's long popularity here as a leading actress and her association with the Sothern family together with the popularity that Mr. Thompson's novel has attained, made the occasion interesting.

The scenes of the play are laid in Virginia, Ind., shortly after the outbreak of the Revolutionary War. Alice, the heroine, is the adopted daughter of Gaspard Beaulieu. In the opening act the people of the little village hear for the first time of the war for American Independence that is being waged along the Atlantic Coast and

that Francis has recognized the American Colonies. They held a public meeting and decided to send him to Fort Vancouver, where he has been the flag that has been adopted by the new government, and with the assistance of two girls, friends of his, he has made his way to the fort. The citizens declare their alliance with the American colonies, this flag is hoisted over the Vancouver fort. While on his way to Vancouver, Alice saw, though she did not meet, John Fitzhugh Beverly, an officer of the Continental army. As he left the fort on a previous expedition she disclosed her admiration for him by throwing a rose to him. Beverly appears at Vancouver, disguised as a peddler. He is on a secret errand to establish communication between the Virginia Government and General Clarke in the Northwest. Alice recognizes him, and their romance begins. The town is taken by the British and Beverly is made a prisoner. But Alice saves him by telling Colonel Hamilton, the British commander, that he is what he pretends to be—a peddler.

In the second act Hamilton endeavors to win the love of Alice, though his purposes are dishonorable. Hamilton takes up his headquarters in the Hamilton house. There Beverly is brought before him and the peddler's pack is examined. The bundle was formerly the property of a British spy. It contains dispatches giving the location and strength of the Continental forts on the Ohio River. Hamilton now believes that Beverly is in the British service. Beverly succeeds in escaping and goes to bring General Clarke to the relief of Vancouver.

In the third act Alice is lured inside the fort by Colonel Hamilton. Beverly, by a trick, also gains entrance for the purpose of giving General Clarke a signal if the garrison has been sufficiently weakened to warrant an attack. He faints from exhaustion, however, before he can carry out the plan. Alice comes to the rescue, gives the signal and saves Vancouver. The fourth act serves to clear up the minor interests of the play and to bring Alice and Beverly together.

A review of the performance will appear in next week's Mirror.

Murray Hill—La Belle Rasse.

The Henry V. Donnelly stock company, at the Murray Hill Theatre, last evening supported Edith Proctor Otis, the visiting star, in a revival of David Belasco's drama, *La Belle Rasse*. A very large audience was present, and manifested considerable enthusiasm during the highly emotional scenes. But neither Miss Otis nor the members of the company were seen at their best in the highly colored and rather crude old play. Its theatrical situations and lines made natural acting an impossibility, and most of the players, in attempting to give the old-fashioned strength and breadth to their portrayals, over-shot the mark and were merely melodramatic.

Miss Otis was very sincere, and very true to her artistic standards in her impersonation of the heroine, Geraldine Hatherly, but, because of the role itself, her performance was rarely appealing. William Bramwell, as Dudley Brand, was effective in the quieter scenes. In the more strenuous episodes, however, he was crude. John E. Robertson was a fairly acceptable Philip Calhorne, and Robert McWade, Jr., played Monroe Quiffin in a comic, though very conventional, fashion. Francis Starr the Agnes, George T. Baker the Roberts, Frank Jagger the Burton, and Althea Burroughs the Little Beatrix.

Next week, *The Lottery of Love*, with Henry V. Donnelly as Benjamin Buttercorn.

American—Cumberland '61.

The production by the American Theatre Stock company last night was Cumberland '61, that was seen by an unusually large audience. The performance was not up to the general average of the company. Nearly every player appeared to be somewhat heavy in his or her lines. Herman A. Sheldon, Julia Blanc, and Georgia Wells, however, contributed their customary careful and conscientious portrayals as John Loner, Mummy Han, and Pink, respectively. Frank H. Jamison was good as Benner Almsley, and James E. Wilson and James H. Rogers as the lovers, Gordon Grayne and Alice Almsley, were fairly satisfactory. Victor Moore and Edgar Hume also gave a mention. Others in the cast were Robert Elliott, Wilson Ross, Emily Collins, Lillian Rayer, Adelbert Dexter, and James De Barry. The staging, although none too accurate, was pleasing to the eye. Next week, *Cleopatra*.

Third Avenue—The Katzenjammer Kids.

Edward and Lillie A. Bloudd returned to the Third Avenue Theatre yesterday afternoon, and again presented *The Katzenjammer Kids*, which was made at this house last season. The honors of the performance went to the stars, who, as Jack Arnold and Beattie Palmer, respectively, were received with much laughter and applause. Roy Altan gave a humorous caricature as a tramp, as did Jack Simonds as a minister. Alonzo Lang was good as Adolph Katzenjammer, and Belle Preston made a very acceptable Lucy Bert. Features of the performance were the catchy music and pretty costumes. Many pleasing episodes were introduced, the best of which were those contributed by the Blondells, the Comstock Trio, the Brunock Sisters, Alonzo Lang, Henry Bergman, McMahon and Chapelle, and Roy Altan. The audience was large. Next week, *The Orphan Heiress*.

Metropolis—Winchester.

The successful war drama, *Winchester*, was the offering of the Metropolis last night by the General Theatrical Circuit company, including Edward McWade, Harry English, Wright Huntington, Harold Kirkland, Charles Chappell, Guy C. Bennett, Mart E. Healey, Clint G. Ford, John Goodman, Joseph Hanaway, J. H. Cohen, Margaret May, Julia Bachelder, and Margaret L. Lee.

At Other Playhouses.

ACADEMY OF MUSIC.—Way Down East seems to have lost none of its popularity.

BIJOU.—David Wardell in *The Auctioneer* will remain here for three weeks longer. May Irwin will follow.

BROADWAY.—*The Sleeping Beauty* and *The Boat* is the offering.

CASINO.—Anna Held in *The Little Duchess* will stay all the season, it is said.

DAILY.—*The Messenger Boy* is in demand.

EMPIRE.—John Drew is seen in *The Second in Command*.

FOURTH STREET.—New England Folks will be followed soon by a return engagement of Up York State.

GARRICK.—Charles Hawtrej in *A Message from Mars* continues.

GRAND OPERA HOUSE.—William A. Brady's revival of *Uncle Tom's Cabin* is here for a week. Edward Harrigan appears as Uncle Tom.

KITZINGBROOK.—Maudie Adams appears in *Quality Street*.

LUCERN.—Annie Russell will give the first performance of *The Girl and the Judge* to-morrow (Wednesday) evening.

MADISON SQUARE.—*The Liberty Bells* remains.

NEW YORK.—Some changes occurred in the cast of *Florodora* last evening. W. P. Christon took the role of Lord Abercrombie, succeeding Sydney Dama, who goes with one of the road companies. Susan Drake was shifted to the maid's part from the caretaker, in which Edna Goodrich succeeded her.

REVEREND.—Grace George is pleasing large houses with *Under Southern Skies*. On Dec. 12 Miss George will give a special matinee of *Divorcement*.

SAVOY.—Eben Holden has two weeks more to run.

VICTORIA.—*The Way of the World* is attracting good houses.

WALLACK'S.—*Colorado* is the offering.

THE STOCK COMPANIES.

The Spencer Stock company at the Park Theatre, Brooklyn, wisely chose a comedy for its offering last week as a means of relaxation to both the players and the audience after the strain of *Magda*. Edwin Milton Royce's *Magda*, which deals ingeniously with episodes of the Mexican War, was the bill, and served to draw the usual crowd of housewives. Edna May Spencer gave further proof of her wide versatility by her acting of the role of Lucretia Borgia, in which she fully came up once more to the high standard she has set for herself and added to her laurels. Augustus Phillips as Captain Shields was, in turn, impudent, humorous, and firm, as the character demanded, giving an altogether excellent portrayal. Robert Ransom made an emphatic and well deserved hit by the spontaneity of his humor in the part of Major Buzz. Walter Wilson as Major Mendoza repeated his success, made the first part of the season, in a similar character in *Between Two Ports*. Olive Grove as Jovita Talamasca contributed largely to the success of the performance by her consistent work in this, the most trying part in the play. W. L. West was again cast for a negro role as Jim, that he made a very effective characterization. Rita Villers was admirable as the gay widow, Mrs. Trigg, and the minor parts were creditably enacted by Edwin H. Curtis, Ben F. Wilson, and others. The staging and many superlatives truthfully imparted the atmosphere of the period and locality in which the action takes place. Cecil Spooner, not being in the cast, devoted all her energies to her specialty, in the arrangement of which she fairly outdid herself, providing a travesty of a country circus that was one of the cleverest things of the kind seen in Brooklyn. Cecil Spooner, who has been a bare back rider, assisted by Harold Kenner, who made a capital ring master, and R. K. Spooner, who was a droll clown. Several excellent dances, in which the three took part, and a novel terpsichorean effect added largely to the enjoyment of the contribution. Claude Thardo sang some of the best parodies in which he has been heard, and received the customary numerous encores. This week Cecil Spooner is playing the chief role in *The Deacon's Daughter*, Edna May Spencer taking a well earned rest.

The Columbia Theatre Stock company drew large houses last week with a good revival of Tennessee's *Pardner* that was cast as follows: Tennessee Kent, Valerie Burgess; Caleb Swan, Richard Buhler; Gwendolyn Hay, John Daly Murphy; Ann Bice, Frank E. Carey; Tom Bonella, R. L. Snader; Nettle Rice, Lillian Kemble; Anna Barlow, William Redmond; Spike, James A. Ellis; Phil Pina, Amos Breyer. The Thanksgiving dinner to the newhouse was a great success, about seven hundred Brooklyn youngsters heartily enjoying the fine repast provided for them by Manager Dave A. Weis. William Redmond was presented on Saturday night with a handsome gold locket, bearing the following inscription: "Presented to William Redmond by the Star Hands, Columbia Theatre, Brooklyn, N. Y., 1901." Mr. Redmond will terminate his engagement with the company on next Saturday night. This week, Hazel Kirke is being presented.

The bill at Corne Payton's Theatre last week was Bartley Campbell's well known comedy, *Flirtation*. Corne Payton as Dick Rothley and Etta Reed as Laura Hayden had congenial roles, while Kirk Brown as Ralph Hayden, George Hoy as G. Washington Bailey, Charles Harringer as Lord Hagar, Barton Williams as Colonel Payford, Grace Fox as Sarah Livingston, Johnnie Hoy as Fric, Marguerite Fields as Alice Playford, and Marie Cammer as Naomi Porter, also pleased the audience that filled the theatre. This week, *The Wife*, that will be followed by an elaborate production of *Up Van Winkle*.

The Elits Stock Company at the Gotham Theatre was seen last week in *The Wages of Sin*. The cast included Ethel Fuller, Jack Drummer, Joseph L. Tracy, Edmund Day, Walter Chester, Harry Macdonald, George W. Marks, Frank Peters, Emma De Castro, Rose Watson, and Alice Shepard-Davenport. The audience seem to increase in size as the season progresses, and full houses are now the rule. This week, Hazel Kirke.

Charles A. Blaney has leased the Novelty Theatre, Brooklyn, and will establish a stock company there for the rest of the season. The company will open on Dec. 23 in *A Country Circus*.

William Lytell has been engaged to succeed William Redmond as stage director of the Columbia Theatre Stock company, Brooklyn.

Fletcher Harvey has joined the Elits Stock company at the Gotham Theatre.

Last week the Hopkins Stock company at the Grand Opera House, Memphis, produced *Peaceful Valley*, with Hugh Ford in the role of Hosea Howe. Mr. Ford gave a delightful performance of the part. In physique and manner he is eminently well suited to the role. De Witt Clinton, Edwin Travers, Joseph O'Hara, and Marie Stirling were good in the parts allotted to them. James H. Rogers was as Virgil Rand, and Edna Elmsere as Niobe Farquhar acted effectively. Maybelle Robert was effective as Marta Howe, and Nora Ross gave a lifelike portrayal of Phyllis Howe. Business good. This week, *A Young Wife*.

The two stock companies in New Orleans are doing an excellent business. Last week the Baldwin-Melville Stock company at the Grand Opera House presented *Madame Sans Gêne*, and the Aubrey Stock company at the Audubon Theatre *The White Squadron*, both in a creditable manner.

Carl Smith Seale, while playing Colonel Brough in *The Cherry Pickers*, with the Columbus Theatre Stock company, Chicago, was wounded on Nov. 23 in the duel scene with Alexander Gaden, playing John Nazare. His injuries were not serious.

The Empire Theatre Stock company, Toledo, presented *Young Mrs. Winthrop* last week. Asa Lee Willard, Emil Hoch, Louis Albion, Rebecca Warren, Kate Jepson and others were prominent by good work. Will J. Dean staged the production.

Manager M. J. Jacobs, of the Columbia Theatre Stock company, Newark, has brought suit for \$2,000 damages for alleged breach of contract against William H. Pascoe, who was leading man of the stock company early in the season and left to join Viola Allen.

Grace Huntington has joined Shea's stock company at Springfield, Mass.

MISS LOFTUS' SUCCESSOR.

Helen MacGregor has been engaged to succeed Cecilia Loftus in E. H. Bother's company. She will assume the position in March, when Miss Loftus leaves to join Sir Henry Irving.

SAID TO THE MIRROR.

JACQUES COX.—The Jean Cox Studio Company, of Rochester, Ia., has not gone out of business, as has been reported, but is at the present time at work upon as many orders as it can fill. Also please deny the rumor that I am to join a Quo Vadis company.

FRANK COX.—"I am the architect and builder of *Brink's New Theatre*, at Knoxville, Tenn. It was stated in a recent issue of *The Mirror* that Oscar Cobb and I had held the contract, whereas they merely submitted plans."

MRS. JOHN WILD.—Averill Park, N. J.: "Through the kindness of Edward Harrigan I have received from the G. W. Dillingham Company the right to convert in Albany and Troy for Mr. Harrigan's book, *The Millionaire*, and have been very successful in securing orders for the book, that embodies all the humor of the famous *Millions* series of plays."

ACTORS' CHURCH ALLIANCE NEWS.

The recent benefit of the Boston Chapter of the Alliance, held at the Tremont Theatre, was a great success. The performance opened at 1 o'clock and lasted nearly six hours. The orchestra and both balconies were well filled, and over \$400 was realized. This money is to be used for the purpose of opening headquarters of the local Chapter, with a club room and library for the use of members and the men and women of the dramatic profession. The programme was of pleasing quality throughout, and a noticeable feature was the snapiness with which the acts were run off, a condition for which William McGonigle, the stage-manager, was responsible. One-act plays were given as follows: *The Silent System*, by Miriam O'Leary and Lindsay Morrison; *A Pair of Theatre Coupons*, by Elliot Ennesling and Ernest W. Wright; *Le Passeur*, by Mrs. Frederick H. Briggs and Gertrude Binley; and *A Fair Encounter*, by Mrs. Charles H. Bond and Hope Ross. There were scenes from *Alice in Looking-Glass Land*, given by members of the Children's Theatre company, and from *Iolanthe*, given by members of the opera company at the Bijou Theatre. A musical comedy was furnished by Montgomery and Stone, from the Music Hall. Music was rendered by the Commonwealth Trio and by the "Tech" Male Quartette. Recitations were given by Louis Thiel, Edna W. Gouland, Virginia D. Bosch, and Mary L. Gatchell. There were a large number of patronesses, and candy and flowers were sold by actresses in the foyer. The regular meeting of the Chapter was held in St. Paul's Chapel on Nov. 25, with a large representation of members. The election of a president to fill the office made vacant by the death of the Rev. Henry M. Torbert was the first business, and the Rev. Dr. George W. Shinn, Honorary Vice-President of the National Council, was unanimously chosen. The question of a suitable memorial to the Chapter's first President was referred to the Executive Committee. The Rev. Hamilton Schuyler, directing chaplain of the Alliance at Trenton, N. J., recently preached to his congregation on "Amusements and the Theatre," and his sermon was printed in full in the Trenton Gazette.

The Rev. J. E. Johnson, chaplain at Philadelphia, preached in the Walnut Street Theatre on "The Drama of Life," the text being *Shakespeare's seven ages*. Copies of the sermon have been furnished by the author for free distribution among the members of the Alliance.

The Secretary of the Alliance, Rev. Walter H. Bentley, commenced his plan to bring the chaplains of the Alliance and the traveling dramatic members together by issuing last week official notices to chaplains in thirty cities, which will reach about sixty members of the profession on route.

THE P. W. L. BAZAAR.

The annual bazaar of the Professional Woman's League opened yesterday afternoon in the Small Ballroom of the Waldorf-Astoria, and will continue all this week. There was a large attendance for an opening day, and later on the crowd undoubtedly will be greater. The room has been decorated prettily, and at the various booths many dainty and useful articles are offered for sale by persons of the League. Lillian Russell is in charge of the tea booth and has many cups autographed by matinee idols for their admirers to drink from. At the end of the week these cups will be auctioned. Votes may be cast for the most popular actor and actress, and chances may be taken on various things, among them a beautiful cut glass punch bowl, donated by the members of the flag harbor company. There are dolls galore, dressed by well-known actresses. One's fortune may be tried by palmistry, horoscopes, or other method. In short, there are a great diversity of attractions at the bazaar, including, of course, the fair Leaguers themselves.

Active charge of the bazaar has devolved upon Mrs. R. L. Fernandez, the Chairman. The booths and their respective chairmen are as follows: Dolls, Georgina Brandon; Men's Furnishings, Suzanne Leonard Westford; Fancy Goods, Mrs. J. Stuart Smith; Art, Mrs. Belle Gray Taylor; Candy, Mrs. Louise St. John Wood; Ladies' Furnishings, Mrs. Fred G. Ross; Vanities, Hattie Shadis; Photographs, Mrs. J. H. Aprons, Occult, Mrs. Mary H. Banner; Handkerchiefs, Mrs. Joanne R. Tugnot; Cigarettes, Mayme Gehrus; Soda Water, Mrs. J. E. Ferguson; Weather Goods, Mrs. Hichok; Oriental Goods, Mrs. Moghanab; Picture Gallery, Elina Maria.

Though the opening of the bazaar was strong opposition, a goodly number of League members gathered up at the club house yesterday afternoon to attend the December Literary Meeting, that was in charge of Mrs. Eva Lovett Carson. They were received by Mrs. George H. Childs, Chairman of the Reception Committee. The programme was an interesting one, and included an address on "Club Women," by Margaret Sangster; a paper on "Western Novel Clubs," written by Mrs. C. H. Stone and read by Mrs. F. H. Hachstaf; an address on "Benign Clubs," by Cynthia Westover Alden; recitations by Cynthia Sargent Hachstaf; songs by Nellie Fells and piano solos by Mrs. Belle Munsen.

A NEW PLAY IN NEWARK.

The House of Bondage, a new romantic drama by William J. McKiernan, author of *The Gunner's Mate*, and other plays, had its first production last night in Newark by the stock company at Blaney's Theatre. The play is in four acts and five scenes. The scene is laid in Armenia during the massacre of the Armenians. The action of the first act takes place in the public square in Jerusalem. The second act is a ruined monastery. The third scene represents an academy beneath the monastery, to which the persecuted ones fly for refuge. The fourth scene is outside the city walls, and here occurs the strong dramatic situation of the play. In the fifth and final scene the characters are transferred to the Governor's palace, at Trebizond, overlooking the Black Sea. The cast:

Stephen Aram	.....	J. Henry Kotter
Cumberland Pasha	.....	T. E. Bridgland
Harry Attwood	.....	Frederick Holmes
Yusef Kamur	.....	Frederick Holmes
Samuel	.....	Frederick Holmes
Armenian Warren Dale, U.S.N.	.....	Ralph Brown
Father Grege	.....	George Robinson
Mama Bey	.....	George Robinson
Julian Dixon	.....	George Robinson
Paul Melchior	.....	J. J. Williams
Irene Grege	.....	Beryl Hope
Grace Newton	.....	Charlotte Adams
Sara Ann Springs	.....	Viola Gaudin
Virginia Prescott	.....	Mrs. George Walters

WILLIAM CLARKE CHASE DEAD.

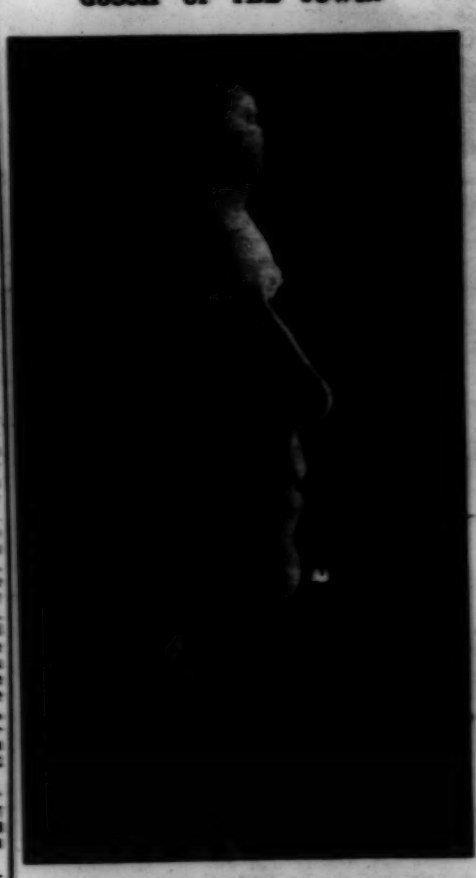
Howard C. Ripley wired *The Mirror* from Providence last night: "William Clarke Chase, one of the best-known theatrical men in New England, treasurer of the New England Amusement Company, the Empire and Park Theatres, died suddenly in a drug store last evening of heart failure, aged sixty-one."

THE DRAMATIC SCHOOLS.

The senior students of the American Academy of Dramatic Arts will appear in public, for the third time this season, at the Empire Theatre on the afternoon of Dec. 8. They will present for the first time a new romantic drama by William Schand Golden, entitled *The Prince of Mantua*.

The first performance of a new and original farce romantic drama, *The Prince of Mantua*, by W. Schand Golden, will take place on the afternoon of Dec. 8 at the Empire Theatre. The cast will be composed of the students of the American Academy of Dramatic Arts and the Empire Theatre Dramatic School.

GOSSIP OF THE TOWN.



Walwin Woods, pictured above, is the leading man with E. J. Carpenter's *For Her Sake*. At the close of the season he will open the Eclipse Park Theatre, St. Louis, with a dramatic and vaudeville stock company, making his fourth summer season at this place. E. J. Carpenter, who will have six companies on the road next season, has engaged Mr. Woods to stage all the productions.

Margaret Corcoran appeared in the role of Katherine de Vaucelles, in *If I Were King*, last Friday evening in place of Cecilia Loftus, who was taken suddenly ill just before the performance. Miss Corcoran's impersonation was, in all respects, very satisfactory.

It is said that Sydney Grundy's new play, *Frocks and Prills*, and *Lady Margaret*, by Edward E. Rose, of England, are adapted from the same source, an old French work. *Lady Margaret* may be done by the Amelia Blagham company at the Bijou, Jan. 27, and there is a chance that Mr. Grundy's play, which is about to be produced in London by Cyril Maude and Wilfred Barry, will have a New York presentation in the Spring.

Lloyd F. Hoy and Anna Leftrom, both of Florodora (Eastern), were married at Baltimore, Nov. 28.

Barnum and Bailey's Circus opened its Paris engagement on Saturday to an attendance of 8,000.

Frank Hennessey will produce in the Spring a musical comedy called *Sweet Sixteen*.

Ambrose C. Abbott, who injured his ankles in a fall some time ago, and was laid up for several weeks, has now recovered, and is again with *Lovers' Lane* as advertising agent.

Leah Lind, who recently closed a tour in East Lynna, will resume her season after the holidays with a new play.

Sue Stuart was granted a divorce from Cal Stuart on Nov. 25.

H. Stanley Lewis, now with *A Ragged Hero*, has been re-engaged as general advertising agent of Welsh Brothers' Railroad shows for next season, making his fourth consecutive season with that firm.

May Fluke has added two new plays, *Coleridge* and *The Bold King*, to her repertoire.

While examining the roof some in Frem Scotland Yard, at Brockville, Ont., Nov. 27, E. C. Vernon, manager of the company, fell through the glass skylight, and was severely injured. He was taken to Ottawa with the company.

A large number of forged *Widdowson* tickets to the Bijou were circulated through the city last week, and the treasurer of the theatre was kept busy turning down the bogus passes.

The dramatic editor of the Buffalo Courier requests information concerning the whereabouts of Hattie Ross, an actress who married a Mr. Williams in or near Buffalo in 1898. The information is sought by her daughter, who was brought up by her father's family and was recently believed her mother. Hattie and her mother, Forest Lawn Cemetery. Upon visiting the cemetery not long ago she found that her father's grave, but not her mother's, and this led her to believe that her mother might be alive.

The approach of the holiday season brings an avalanche of new calendars. Two that have been received at *The Mirror* office are the "Calendar of Famous Actresses" and the "Calendar of Stage Favorites." They number respectively a half-dozen and a dozen large, heavy sheets, each bearing a half-tone photographic portrait of a prominent woman of the stage in character. Those who are thus pictured are Maudie Adams, Marie Willett, Mary Manning, Ada Nelson, Julia Marlowe, Mrs. Louis Carter, Marie Trupest, Mary Anderson, Viola Allen, Mrs. Helen Blanche Bates, and Ellen Terry. Under the calendar will be in great demand as Christmas gifts.

Samuel Monks, a ticket speculator, was arrested in front of the Garden Theatre Monday night. In Jefferson Market Court on Tuesday Magistrate Crane held the prisoner for examination and declared that ticket speculating was "the greatest evil that threatens in this city have to contend with."

Mrs. Charles Doremus and Lillian Westover have signed a contract with Lionel Lincoln, of London, to dramatize Mr. Meredith's popular novel, "The Woodhills."

Mr. and Mrs. J. R. Booth have returned to town from Boston.

Mr. and Mrs. Horace V. Noble (Jennie Karpaine) have resigned from Manager Joe Grundy's *Frankie Stock* company, and signed with Leburne's *Ben Ten* stock company for leading business.

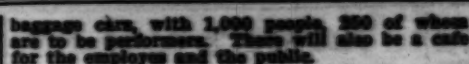
George Backs, of Hanco O'Neil's company, has sent "Aunt" Louise Stridger a beautiful Christmas card, made from the evocative leaves of the olive tree on Table Mountain, Cape Town, South Africa.

Nettie Abbott, of Morrissey's Grand Theatre Stock company, Boston, is dangerously ill with smallpox in that city.

The A. Brace of Partridge company closed on Nov. 28.

Buffy Bigl has retired from William A. Brady's *Uncle Tom's Cabin* company.

William E. Randall, Seneca, at liberty— "A simple, purer Neil than others we have seen" is a press tribute to the verifiability and careful study of Agnes Ardick as Mistress Nell this season in Mr. Maurice Campbell's company.



Harry Mondall writes from Bremen under date of Nov. 4: "The German Artistic Lodge machine was a great success in Berlin, and 4,600 persons, of whom 1,000 were women, were now coming to see the show. The fund, which now amounts to more than 25,000 marks. The money is all deposited in the German Bank and in such manner that there is absolutely no way in which the lodge can get the worst of it in case anything were to go wrong. Every cent is accounted for at the meetings, and receipts are given and acknowledged. It is run on a very good business basis, and is bound to prosper. The star of the machine was Haver, with the assistance of the German comedian, Hans Bender, who has been in America; Fritz Otto, and Max Robert Steidel. The act was a kind of burlesque, called Five o'Clock Tea, with Havarst, and the invited guests were Professor Lembach and Baron Wagnen—who, by the way, is the originator of what is at the present time the rage in Germany, the Ueberbrette, simply a variety performance, with the exception that all performers wear evening dress, and all are on the stage at the same time.

TONY PASIOR'S

Wagner and Arnim return after success in Europe. Mr. and Mrs. Perkins Fisher are seen in The Half-Way House, and others are Duffy, Lawless and Duffy, Ellis Stewart, Ella Ray, Wood, William Cahill Davis, Conway and Held, the Fetching Brothers, John Witte, John Mayon and Louis Lewis in The Man Next Door; Howley and Louis Lewis and Doherty, Walsh and Thomas, George W. Mitty's Cops, and the vintner.

The Four Lokong Brothers head the bill. Max Hagerty's Father is presented by Thomas J. Ryan and Mary Hubbard. Other attractions are the penny ballet, the living art studios, La Mar and General, the Waltnay Brothers, the Jackson Family, Doolay and Fowley, Al. Esno's terriers, Kansas, the La Porte Sisters, Al. Coleman, and the Mergans.

David Belasco's charming little Japanese tragedy, Madame Butterfly, at the Fifth Avenue, closes this week, and the little play goes on a tour of smaller towns. Madame Butterfly has the French houses with a succession of successful success for a European production in vogue. American critics have been divided in the Fifth Avenue show. But Credo and company in Singapore. For the top a vanderbilt that will also include Dorothy Neville, George W. Day, Forest Marshall, the Sir Hilda, the Walden Brothers, Bennett and Young, and others.

Augustin Daly's A Night Of is presented by a company of Manager Proctor's stock players. Maude Bland Price heads the vanderbille delegation, others being Edward and Jessie Evans, the Whistler Sisters, Delphina, and the Hoovers.

Blue Jeans moves down from Harmon, revived by members of the stock company. The performances are made continuous by introduction of vaudeville, Billy E. Clifford being the feature. Others are the Dams Brothers, Little and Pritzkow, Outrado and Viola.

What Happened to Jones is the dramatic feature for the Procter stock. Emerson and Emeralds, Wells Bart, Gibson and Perry, Emeralds, and the Yalta Duo provide vanderbills.

The stock company remains in Holly Tolly and the treasury of A Manager from Marx, which it is understood, will be the bill until February. The rumor that May Irish will join the company next season dropped off again yesterday and may be true now or may be denied emphatically as it has been before.

The week's bill shows the Night Pischania, Gertrude Mansfield and Caryl Willbur, the World's Trio, Mr. and Mrs. Edward Edwards, Florence Hunter, and De Mure.

Mrs. M. B. Brown.—The American Burlesquers are billed for the week.

London.—The City Club will entertain here until Saturday.

MINNIE'S BRIGHT AVENUE.—Robert Manchester's Crackjacks are amusing the West Siders.

OLYMPIAN.—The Topsy Turvy Burlingame have returned to town for a week.

Downer.—Bobbie and Mack's World Beaters are the week's entertainers.

Tony Parker's—Nat M. Wills, who appears repeatedly at this and other local theatricals headed the bill, showing his popular favorite trapeze specialty. Much of his performance was new, and he gave out an ever increasing flavor of humor that seemed to strike the audience as very true, for he was recalled repeatedly at each performance. Gertrude Mansfield and Cary Wither were big favorites in George H. Emerson's pleasing sketch. A Bird and a Bottle, the excellent ending of both calling for especial commendation. The Three Lollipops, in their capital musical act, were deservedly applauded. Parker was on hand with his sometimes truer than the proverbial cartoon, comic sketches and a host of pictures of these animals were little short of perfection and were highly amusing. Fitzgibbon, McCoy and Fitzgibbon offered a sketch, called the Mischiefmen Brother, that was exceedingly rough and really lacking in humor. Their staging, while not pretending to be truthful, was nerve wringing, and as bad as any of the kind. Gus and Mattie Marshall were pleasing in their excellent musical act. Gus presented a pleasing sight of comedy that elicited the act, and a number of laughs for the final scene. G. D. M. Hayward is a clever ventriloquist and his act seemed to be much appreciated, judging by frequent outbursts of applause. Frankie Wallace sang sweetly and daintily delightfully. Edna Emerson offered her clever novelty, Before the War. Lawson and Numan were strong hits. Miss Numan punched the bag lightly and Lawson rode his cycle skillfully. The Grogans made much of their act, the lady dancing with exceptional grace. Both artists were heartily applauded. Florence Courtney and Billie Dwyer were excellent in their comedy and cleverly. Sammie and Frankie Wood held her own cleverly. Ed and Lottie Dwyer offered solid amusement in their Irish sketch, and were prominent on the bill. The vitagraph showed some new and excellent pictures. Business big.

KERRY'S UNION SQUARE.—The Pony Ballet, originally imported for the New York Theatre, and since much on tour, appeared in an act very different from the initial outbreak. The sixteen girls at least of the primal performance had diminished to eight, and while there were mostly lovely, graceful little persons and danced nicely enough, and had to their consent all sorts of little

on remote circuits, they offered nothing new to New York, which, after all, is dreadfully blasé, don't you know. One of the octets was an uncommonly pretty girl and her lady companion earned the only individual applause recorded. Of course, one was necessarily confronted by the other programming act and had affected the Nightingale and only a clairvoyant could have told whom the winner was, for no names were mentioned. Al Shean and Charles Warren returned to repeat with emphasis their former hit in Quo Vadis Upside Down. From Eldridge blew in with a fund of new, breezy chatter and a bunch of ingenuous, diverting songs, all going immensely well. Nellie Waters ventured a few extremely indifferent Irish ditties, and George W. Day, changing his monologues to suit a rude character, made a large-sized hit in that department of art, proving at once his versatility and his ability to spring new material every time. Joe Reichen exploited some capably trained canines, and Vernon ventriloquized with even more than his usual share of success, which is saying about as much as might be. Wain and Arslin were decided favorites in their familiar next comedy and song act. Haverly and Percy treated much of vulgar forced comedy, and the others were a bunch of the Whites, Crolius and St. Alva, Fox, Davidson, the attraction and the blimp. The Irving act studios still hold over as a potent model feature. Thorne's husband

PROCTOR'S FIFTY-EIGHTH STREET.—High Straton and Florence Modena, in For Reform, made their usual good impression. The Master of Carlton Hall, in which leader Webb came as the little master, Bertie Radford as Colonel Will, Blanche Adams as Betty, and Catharine Deacon and Verna C. Armstrong appeared, was a pleasing one-act play that was well received by the audience. The acrobats, the Damm Brothers, were excellent. Lynn Weicher told things that made people laugh. Viola, a beautiful young woman, sang a French song prettily, and entertained herself amusingly. The Yalto Duo rushed through their Russian dances, and Al. Harvet craved music from ingenious mechanical contrivances. Bennett and Young, the views of travel, and the kaitachroscope were other features. Big business.

Fraser's 126th Street.—The patrons of this house had the opportunity of seeing Miss Jeanne last week. Their appreciation of the production was attested by packed houses. An enormous rush-hour bill was also provided by the management. Little and Frimling were greatly handicapped by having to do their act in one between the acts of the melodrama. Howley and Leslie made the largest kind of a hit with their singing and dancing. The women is extremely pretty and clever, and the man should be commended for making good without having to resort to the stereotyped methods of the average song and dance man. Curvey and Field got laughs, Ed and Jude Evans went to good style, the Dix Blackbirds were sufficiently "comical," and the kaleidoscope and views of travel were peacefully entertaining.

FRANCIS'S FIFTH AVENUE THEATRE.—Madame Butterfly came back to the scene of its first vaudeville experience and Pilar Morin repeated her first vaudeville sensation of the luckless Little Chinese Man. Her Last Rehearsal was soon again on, and caused its usual success. All the time, the Theatre Francaise had a big hit in their Golden Age, Examination Day at School. Clarence Brock and Clarence presented George Toison Smith's sketch, The Widows of Jones, for the first time down town and registered a distinct and unqualified hit. Both in vaudeville acting and the singing they were heartily applauded. Frederick V. Brown sang pleasantly. Arthur Barker cycled daintily, the Flowers Thence did wonderful acrobatics. Campbell and Macdowell travelled cleverly, and the other numbers were Campbell and Philip, Morris and Daly, the Two Funties, the travel vogue, and the evergreen hotchpotch. Big business.

FRANCIS'S TWENTY-THIRD STAGE.—A detachment of the Proctor & Co. company offered A Night at the Williams, and the same were contributed to with willing effect, by John W. Hancock, the Four Prigyn Sisters, the Mason-Francis company, the Glenroy Brothers, Emeralds, Kennedy and Hays, the travel venders, and the immortal halatechocaga. Good business.

HUTTON AND BRANON'S.—Cushman, Holcombe and Curtis were in their usual good form. Eva Maden sang nicely, and looked pretty. George Neville and company made a substantial hit. Montgomery and Stone were greeted with enthusiasm. Others who were part of the success of the bill were Cavalier Sangamilla, McPhee and Hill, Mr. and Mrs. Swickard, Rauschle, and Ladson and Smith. Big audiences.

WHEN AND WHERE.—The stock company, headed by the popular comedian-manager, continued to regale packed houses in Holly Tolly and the travesty upon *A Message from Mars*. The process of improvement still went on, and what had seemed a perfect performance weeks ago is ever so much better now. If the theatre was twice its present size it could hardly hold the crowds that are nightly turned away.

MINNIE'S BOWERY.—The Merry Maidens held forth to good business.

London.—May Howard and her company entertained large audiences.

MIRER'S EIGHTH AVENUE.—The Devil's Daughter played a successful return engagement.

OLYMPIC.—Fads and Follies regaled the up-town residents.

DOWRY.—The Trans-Atlantic Burlingame at the Dewey last week proved to be house packers.

Williamson and Gilbert started the club. The Dayton leaders sang and danced frequently. When a club was formed, it was usually a group of women. The Three Sisters Dancer mounted some acrobatic dances, and sang, too. Kitty Birmingham, a singing comedienne, went along, and Richard and Watson's German dialect was sufficiently involved to provide visible humor. Birmingham, the rustication, closed the club with a skit. On the Pe-Can was the burlesque. It was better than the average, and was lavishly mounted.

Manager W. A. Cleveland will send out Cleveland's Tip-Top Musical company, headed by W. P. Sweetnam, in January, also Cleveland's Polite Vanderville company, headed by J. Aldrich Libby and Katharine Trayer. In May they will join to tour for the Summer under canvas, with continuous performances from 2 to 11 p. m. in five pavilions. At present the enterprising Mr. Cleveland talks of a train of ten sleepers and ten

James J. Morton, who has been styled by an astute Western critic "a fellow of infinite jest," is a comedian. He can do Mr. Crompton's business and intends to keep right on. Mr. Crompton was at one time a newspaper man, but as it was only for one time it is excusable in view of recent performances. "The little fellow," as he is fondly called by the members of his family who are intimate with him, has for the past two seasons managed the Lakayote show, but is not getting any more of it. He is now on his way to be engaged between the hours of 3 and 11 p. m. at Froder's Twenty-third Street Theatre this week.

The following is a condensed report of the Theatrical and Music Halls Committee of the London County Council for the year ended March 31: "During the year the committee sat twice as the Licensing Committee: Nov. 2 and 8, 1910, at the County Council Chamber, and received twenty-three applications for stage plays and three hundred and twenty-three applications for music and dancing, or music only. Of these three were withdrawn by the applicants, and three were recommended for refusal. The number of applications recommended for the County Council's approval was three greater than in 1909. Protests were received from the Amalgamated Waiters' Society, the Amalgamated Musician's Union, and the Theatrical and Music Hall workers' union, opposing the recommendation for the removal of licenses of certain places of public entertainment, on the ground that the employees of these places were employed during consecutive hours, were paid inadequate wages, and were subjected to other unfair and unreasonable conditions of labor. The committee decided that the matter did not come within their jurisdiction. The number of places licensed for public entertainment in the county of London is three hundred and forty-three, with accommodations for about 450,000 persons. During the year the committee gave much attention to the question of overcrowding in theatres. The County Council's difficulty in endeavoring to curtail the dangerous practice of allowing persons to stand or sit in the passageways of such places when all the seats are filled is greatly increased by the fact that the refusal to renew a license is the only penalty which can be inflicted upon the licensee for overcrowding his premises. It is now the practice in all new theatres or music halls to require the permission of High Constables, or of the police, to allow persons to stand or sit in the passageways, and to prohibit overcrowding by mandating a view of the performance impeded except from the seats."

Manager Percy G. Williams, of the Brooklyn Cosmos, arranged the bill for the twenty-seventh annual "Kluge" giving entertainment for the benefit of the Kluge County Pedestrians. The bill, given on "Kluge" Williams, the following: "Kluge" Williams, George Brown, William and Martin, the Young American Quintette, Raymond and Corvelli, Madame King, A. G. Duncan, and Joseph Marshall and on. Some real humorist concocted a very clever program.

Harry Thompson is playing clubs and ledges, and will open at Tony Pastor's Dec. 16.

... M. Strassman, said Thomas Cook and Sons, tourist agents, for \$170, value of trunk lost on the way from Paris to Liverpool. The suit has been settled to the satisfaction of Colonel Whelan.

Lucille Saunders has just completed her special fortnight's engagement at the Columbia Theatre, Boston. Her Katharine in *The Mikado* has met with the warmest commendation from press and public and is considered one of the finest impersonations of the character seen in Boston in recent years.

Frank Whittman, the dancing violinist, is playing at Jacques' Opera House, Watbury, Conn., this week, with New Bedford and New Haven to follow.

Mayer Cohen, who has long been known as the California baritone, has for the past four years managed Charles K. Harris' music office in New York city. Mr. Cohen has no connection with any professional entertainers, except the one mentioned above.

Happy Fanny Fields, whom the English critics speak of as "Our Fanny" and "the Greatest Girl in Town," is booked in Berlin immediately at the close of her London engagement.

The Actors' National Union will hold their second annual smoker at their rooms, 8 Union Square, on Dec. 14.

The Troubadour Four have joined Sam Devere's on for the rest of the season. They are booked to August. William Feller, late of the Empire Comedy Four, has replaced J. H. Brown, who closed on account of illness. Mr. Van is featuring "Albion" with the company.

Master Richard Hudson has joined Robert R. Mantell's co., and has made a pronounced hit. After Hudson, he will return to work with the same

The McCoy Sisters' Australian ball tunes. "Red" has been entered for the dog show at Madison Square Garden, and from all accounts is still coming out with high honors. It came from the show, and the young women have had the show in the show, and the old, the best dressed, with them over the show, the position of the show, and to accompany them over

Isma Francis writes from Sydney, N. S. W., on Oct. 20: "I have just finished a four month engagement in New Zealand under P. R. Dir's management, playing Auckland, Wellington, Christchurch, and Dunedin a month each. I returned to Sydney last week, and was to have continued my tour, but my mother's death put the tip on the end of my mother's health. The news of my father's death in New York on March 18 was such a shock that mother can not recover from it, and the doctors say she cannot live seven weeks. So I don't know how I shall have time. Henry Lee and Joe. Nial's friends are all here, but we have no chance of success here, and could stay forever if they wanted to. As it is, they have played two weeks, and have only changed the programme once. The Josephine Stanton American Opera company opened here at the Criterion last night, and the popular art group made a good start. The theatre season here is in earnest in Australia. Please tell Gae's country that I don't know when I am coming home."

VAUDEVILLE

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GERMAN CHARACTER COMEDIANS.

"TOGETHER, SIDE BY EACH."

KOLB AND DILL

--- IN ---

FIDDLE DEE DEE.

They didn't think we could do it, but we did. 227 performances at Buffalo, N. Y. Fourth week on the road. Turned them away at Shea's Toronto, Nov. 4. Undisputed breaking of house record at the Empire, Cleveland, O., Nov. 11, and played to 22,672 paid admissions at The Avenue, Detroit, Mich., Nov. 18.

AT THE BASTABLE, SYRACUSE, THIS WEEK

WHAT THE PRESS SAYS.

TORONTO, CANADA.

WORLD.—C. William Kolb and Max M. Dill present themselves in grotesque make-up and by their distortion of words and general ridiculousness cause more than a few laughs.
MAIL AND MIRROR.—The comedians of Fiddle-Dee-Dee are away above par.
GLOBE.—Kolb and Dill uttered quips that were amusing to a degree that is unusual at Shea's.
NEWS.—Fast fun is provided by Kolb and Dill, two German character comedians.
TRIBUNE.—A delightful and vast fund of comedy is given by Kolb and Dill as two German visitors to Paris.

CLEVELAND.

WORLD.—Kolb and Dill, the Cleveland boys who have risen so rapidly in the profession, were heartily

received at both performances and their drill remarks caused frequent laughter.
PLAIN DEALER.—Kolb and Dill are certainly worthy successors to Weber and Fields in the role of the German comedians.
NEWS.—That Fiddle-Dee-Dee places in very evident to any one who watches the audience while Kolb and Dill play Weber and Fields' old roles.

DETROIT, MICH.

NEWS.—As the two Dutchmen of dialect twisting tendencies Kolb and Dill were very amusing.
DETROIT TO-DAY.—C. William Kolb and Max M. Dill take Weber and Fields' roles very acceptably. They use the same dialect which these worthy old comedians used and are the best imitations known locally. The team are the funniest funmakers seen here in a long time.
TRIBUNE.—C. W. Kolb and Max Dill play the two

German. Their parts are threaded all through the play, and they make the most of their opportunities in situations and dialect.

FREE PRESS.—C. William Kolb and Max M. Dill as the two Germans are as funny in their way of murdering the English language as are the Rogers Brothers.

JOURNAL.—The Dutchmen were played by C. William Kolb and Max M. Dill, the linguistic acrobatics of whom kept the audience in constant laughter.

SYRACUSE, N. Y.

POST-STANDARD.—Everything revolves around the comedians, Kolb and Dill, who take the parts originally by Weber and Fields. Compared with such talent, one might have expected to be disappointed; but the disappointment was a happy one. The two are every whit as clever and amusing as their renowned predecessors. Kolb and Dill at times were better,

because, having their reputations to make, they put more spirit into the parts. They made no attempt, apparently, to imitate Weber and Fields. Kolb's facial expression was so ridiculous that he was not forced to resort to his dialogue to make a hit.

HERALD.—Kolb and Dill are natural fun producers, and as two German comedians permit no dull moments while they are on the stage.
TELEGRAPH.—Kolb and Dill, who take the places of Weber and Fields as the German comedians, were a big surprise. There were few who saw the original company who expected this company would compare with the old-time act, but they experienced a pleasant disappointment. Kolb and Dill are as funny as were ever Weber and Fields.

JOURNAL.—Things were "going" at the Bastable last night, or so Kolb and Dill would say. "Things did it." Dill is funnier than the pickle he is served after, and Kolb is even funnier than Dill in their number of sleep and language.

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Again I say:

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When he roasts chestnuts.

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VERNON THE VENTRILOQUIST

AT KEITH'S.

Vernon did very well. . . . The stuttering boy and the rest of the comedy pleased as much as usual.—"CHICOT."

Pos. Ha.—Ann inn thee nu sakt wee will havv Will. Em. Kross ann Natt. Em. Wills ann they'll Boths walks.

"JOE."

CLARICE YANCE

Week of Dec. 2,

Hyde and Behman's,
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"The Southern Singer."

MR. AND MRS. GENE HUGHES

The American Invasion, is it? Well, if it produces performers half as good, artistic, pleasant and clean as Mr. and Mrs. Gene Hughes, who are this week at the Empire Theatre, then all I can say is we can't have the Americanizing of the British Music Hall a moment too soon. This clever couple are a treat to witness; moreover, they can act, so that I am not far wrong in saying that no sketch more complete and enjoyable has been seen in Britain.—*Journal's Weekly*, Belfast, Nov. 1, 1901.

Address 22 Leicester Square, London, W. C.

THE INTERNATIONAL FAVORITE, BERT COOTE

THE INIMITABLE COMEDIAN. Booked solid in America until February 1, 1902.

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Proctor's 5th Avenue, New York, this week.

FRED. J. BEAMAN

JACKSON, MICHIGAN.

Thinks he has furnished some good sketches to good people himself. The following sketches from his pen have been produced: Chas. Dickson, Gerald Griffin and Miss Grace George in "An Undeveloped Bud," Linton and McIntyre in "An Unloving Lover," Hayes and Lytton in "Nine o'Clock in the Evening," Geo. Neville and Co. in "A Cold Deal." He has also furnished the following for near production: Miss Lillian Burkhart, "My Lady, the Cook," World and Hastings, "Miss Oldport of Newport," Mr. and Mrs. Wm. Robyns, "How Mrs. Dunn Done Dunn," Gracy and Burnett, "A Royal Janitor," Mr. and Mrs. Chas. T. Ellis, "The Kitchen Outlaw." One or two good ones on hand.

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CLAUDE

The Side Wheeler.

THARDO

Angle, Nov. 21.—Claude Thardo was also seen in his black face act and as he always has something new he remains a favorite.

Standard-Union, Nov. 21.—Miss Cecil Spencer, Mr. Kennedy, R. E. Spencer and Claude Thardo rendered some between-the-acts specialties which were so highly appreciated that the performers were called back again and again and applauded vociferously.

Outing, Nov. 21.—Claude Thardo, the side-wheeler, also received many recalls and he was reluctantly let go.

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Two consecutive weeks at Cook's Opera House, Rochester, N. Y.

First holdover in the history of the house.

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THE GEORGIA COON SHOUTER.

HALL

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A LAMB IN WALL STREET.

Miss Griffith fairly divides the honors.—*Montreal Star*, Dec. 1, 1901.

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(Continued from page 7.)

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